THE

CABINET;

OR, MONTHLY REPORT OF

POLITE LITERATURE.

JUNE, 1808.

SIR JOHN CARR.

PUBLIC curiosity is always strongly excited by the literary labours of the tourist: the occupations of life are such, that few are enabled to visit distant regions from a mere passion for travelling, and those who are led to them by commercial views of interest, have little inclination, and frequently as little ability, to paint the scenes which they have visited, and the manners which they have contemplated, from which familiarity has withdrawn all novelty, and consequently all mental interest. We feel ourselves indebted, therefore, to him, who, from a thirst for seeing mankind, visits distant countries, and who, upon his return, submits the result of his observations to the public; with him we roll over the face of the deep without feeling its agitation, and wander over the land without encountering the perils and countless inconveniences which vex and obstruct the steps of the enterprising traveller.

In these times, when the continent of Europe presents so many difficulties and dangers in the way of an English tourist, we are more particularly obliged to any one who, not intimidated by the fury of a system of hostility unexampled in its rancour, ventures upon unfriendly, and sometimes inveterately hostile shores, not for the dishonourable purpose of viewing and reporting "the naked-

ness of the land," but to assist in effacing prejudices, to shew how much mankind, under every clime, ought to esteem and befriend each other, and how closely the bands of philanthropy would be drawn together, were it not for the savage machinations of a few, to whom, unhappily, the destinies of nations have been committed.

Amongst the tourists of the present day, who have raised themselves to distinction by their enterprising exertions, the preceding remark may be justly applied to the subject of the following memoir, who was the youngest, and now the survivor of several children, the sons and daughters of a respectable tradesman of this great and opulent metropolis, who died when our author was but a child, admired for possessing a superior mind, and respected for his probity. At an initiatory school near London, at Rugby, in Warwickshire, and afterwards under the private tuition of a clergyman, Sir John Carr received his education, after which, being destined for the law, he was articled to an eminent solicitor in Devonshire, in which part of the kingdom he was particularly recommended to settle, on account of the extreme delicacy of his health. Having completed this part of his legal education, he, as is usual, studied for a short time in London, and afterwards formed a professional connection with a very respectable gentleman at Totness, in Devonshire, which lasted about three years ; and upon its dissolution, being still in a very hazardous state of health, he was advised to relinquish a profession, the toil and anxieties of which, a delicate constitution, and an unusually susceptible mind, were but ill calculated to encounter, and to endeavour to acquire strength by travelling. To this change of life Sir John Carr was more particularly advised, from finding his health much improved by an excursion to France during the transient repose of the last war. The very flattering and handsome manner in which he was received in that country, and his talent for observation enabled him to make some very interesting remarks upon the state of society there, which he was induced to submit to the public eye, by the earnest request of his friends, and particularly of one of them, deservedly known to fame, Mr. Hayley, (in the shape of a small quarto, accompanied by some elegant engravings, by Medland, from drawings made on the spot by the author) under the title of the "Stranger in France." This work was the last amongst the many French tours which appeared, but notwithstanding this ob-

struction to its success, it experienced a very rapid and extensive circulation, and the most unqualified approval.

In 1804, Sir John Carr made a tour round the Baltic, passing through Denmark, Sweden, Russia, part of Poland, Prussia, and Germany. The result of his observations was afterwards published in a very interesting and entertaining work, called "A Northern Summer; or, Travels round the Baltic;" in which the manners of the people, the state of society, and the face of the different countries, are ably delineated. We never read any narrative which possessed higher interest than the account of the death of the Emperor Paul, respecting which dark and extraordinary event, we believe Sir John Carr was furnished with the best sources of intelligence. In this narrative, the stile of the composition corresponds with the impressive dignity of the subject.

In 1806, Sir John Carr published a tour, which he made in the South and South West parts of Ireland, and called "The Stranger in Ireland." This work attracted much public attention, and increased the character which the author had already raised for accuracy and benevolence. In this volume our tourist has carefully and judiciously abstained from entering upon those topics which have so long and so fatally agitated that unhappy country, and has confined himself to a generous, and, we believe, a faithful picture of the peasantry of Ireland, as the best mode of recommending them to the protection of the maternal government, and the affections of the maternal country. The prejudices which have been entertained in England against Ireland, have been so absurdly strong, that many on this side of the water even doubted whether the spirit of eloquence had ever raised her voice in that country. This circumstance, we find, induced Sir John Carr to introduce into his work several exquisite extracts from some of the speeches of Grattan in the senate, Curran at the bar, and Kirvan in the pulpit; several of which are taken from manuscript copies, and prove that the Irish are at least our equals in that divine faculty. Sir John Carr's remarks upon the state of the currency, and of the exchange, exhibit a mind well conversant with that intricate and important subject.

The Irish were much gratified by this candid and benevolent description of their character and country; and upon our tourist paying a second visit to Ireland, dur-

ing the administration of the Duke of Bedford, the honour of knighthood was conferred upon him, from a respect for the character of the writer, and an impression that his work had been serviceable to that country. This mark of public approbation gave general satisfaction to the Irish, who, in several papers and publication, in different parts of Ireland, expressed their feelings on the occasion in a manner highly honourable and gratifying to Sir John Carr, who experienced the most marked and flattering attentions from persons of the first rank and consideration in that country.

In 1807 our traveller published a tour, which he made the year preceding, in Holland, and along the Right and Left Banks of the Rhine, as far as Darmstadt. This tour was effected with great personal hazard, one instance of which is equally painful and whimsical; we allude to what occurred at Cologne, between our author and the Director of the vessels passing up and down the Rhine, which is related with great spirit and humour. In consequence of the opening of the Prussian campaign, Sir John Carr found it necessary to return, with all due caution and celerity, to his own country. During his stay at Francfort, the French troops, destined almost without a struggle to overpower a kingdom which, under the auspices of Frederic the Great, was deemed the first amongst the military nations of the earth, made their appearance; and so rapid and so able were their movements, or so weak and so venal were the Prussian officers, that within a few days after Sir John Carr had returned home, the news of Frederic William IV. having lost his capital, and very nearly his crown, had reached England.

In this tour we have a very interesting account of the present state of society in Holland, and some delightful descriptions of that country, and the scenery along the river. Upon the state of trade in that ill-fated country, which has well been called the "*right-hand of England*," Sir John Carr offers little, because little, alas! can now be said upon a subject which, in other and better times, rendered the Dutch the admiration of the rest of the world. Notwithstanding the heavy contributions which have been levied on the Hollanders, and the almost total stagnation of their commerce, effected by the severe decrees of Bonaparte, we were surprised to find that in this tour Sir John Carr had asserted that Louis was popular in his newly-acquired kingdom:—At first we doubted the fact, but now learn that our tourist was correct in his

Stuart pinx. *Meyer sculp.*

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statement. Sir John Carr has honourably abstained from offering any comments upon the weak and degraded condition of our unhappy and natural friends, the Dutch. He gives us a very interesting account of the state of the discipline, and the training of the recruits or conscripts for the French armies; by which we learn that a French parade exhibits nothing of the nonsensical finery, and but little of the elaborate movements of our own. This work is embellished with several exquisite engravings by a distinguished artist, from drawings made on the spot by the author, who possesses the double advantage of uniting the powers of the pencil to those of the pen.

In his various publications, Sir John Carr appears to have aimed more "to catch the manners living as they rise," and to describe (which he has generally done with great felicity) the scenery of the several countries which he has visited, than to furnish the reader with an elaborate history of the politics and intrigues of the different courts, or with profound researches into the economy of such countries, much of which has been already very ably done by other tourists, who had more leisure, and were not, by the unhappy events of war, environed with so many difficulties, as our traveller has had to encounter.

His stile is, in general, elegant and easy, but writing *currento calamo* it occasionally betrays the features of haste and inattention. Sir John Carr possesses the art of agreeably uniting information with entertainment; his reader travels with him, and regrets to approach the end of his tour. His works have been translated into French and German, and have passed through several editions in America. We have only to add to this memoir, that by his conduct, his manners, and his writings, Sir John Carr has acquired the esteem of a large circle of friends and acquaintance of the highest respectability for rank, talent, and character.

JOHN PHILIP KEMBLE, Esq.

(Continued from Page 296.)

"On permission from the audience to proceed, (continues Mr. Wilkinson,) Mr. Kemble expatiated so properly, and with diffidence, on every point, that his judges were captivated—reason took place—he was ac-

quitted with three cheers, "*Not Guilty*"—and I believe had not one dissenting voice in the theatre.

"This brush over, Mr. Kemble increased in fame and popularity. Early in May, 1799, Dr. Hunter, (who has been indefatigable in plans for the public good at York, and to whom the kingdom at large is indebted for that excellent institution, the York Lunatic Asylum,) patronized a play for that laudable charity.

"To encourage the relief given at the theatre on that occasion, Mr. Kemble, at the desire of Dr. Hunter, wrote the prologue. The same month Mr. Kemble wrote another prologue for the benefit of the Leeds Infirmary; both have great merit and elegance, and may be found in Mr. Kemble's Fugitive Pieces, printed at York in 1780."

The season at York closed on Saturday May 10, 1779, with the Fair Penitent, in which Mr. Kemble played Lothario.

At this period Mr. and Mrs. Inchbald were engaged in the York company, and, if we may believe Old Tate, Mr. Kemble bowed at the lady's shrine, and felt her dazzling power—

"And stood whole nights and days to gaze upon her."

This attachment, however, must be presumed to be purely platonic. Mr. Inchbald died suddenly at Leeds, on the 6th of June, 1779, and soon after his interment, Mr. Kemble wrote the following Ode to his memory:—

ODE TO THE MEMORY OF MR. INCHBALD.

What time the weak-ey'd Owl, on twilight wing
Slow borne, her vesper scream'd to Eve, and rouz'd
The lazy wing of Bat
With Beetle's sullen hum,
Friendship, and she, the maid of pensive mien,
Pale Melancholy, point my sorrowing steps
To meditate the dead,
And give my Friend a tear.
Here let me pause—and pay that tear I owe:
Silent it trickles down my cheek, and drops
Upon the recent sod
That lightly clasps his heart.
But ah! how vain!—Nor Flatt'ry's pow'r, nor Wealth's,
Nor Friendship's tear, nor widow'd ANNA's voice,
Sweet as the harps of Heav'n,
Can move the tyrant Death.
Hence, ye impure!—for hark—around his grave
The Sisters chaste, the Sisters whom he lov'd,
In nine-fold cadence
Chaunt immortal harmony.

'Tis done—'tis done—The well-earn'd laurel spreads
its verdant foliage o'er his honour'd clay:
Again the Muses sing—
Thalia's was the deed.
Thou honest man, farewel!—I wou'd not stain
Thy worth with praise—yet not the bright-hair'd King,
Who wooes the rosy morn,
And west'ring skirts the sky
With ruddy gold and purple, e'er shall see
Thy likeness—nor yon paly Crescent call
Her weeping dews to kiss
A turf more lov'd than thine.

"The widow Inchbald's benefit was on Monday June 14, and very genteelly attended.—Her first appearance, after having been arrayed in her weeds, was as Hector's lovely widow, for the benefit of Mr. Kemble, on Monday, June 21, 1779."

In 1781 Mr. Kemble left the York company for Ireland, where he acquired great popularity, and remained on the Irish stage till his engagement at Drury Lane. On the 30th of September, 1783, he made his first appearance in London in the character of Hamlet. It is almost needless to say, that he was favourably received, and that he soon became a distinguished favourite on the London boards. In 1787 he married the widow of the late Mr. Brereton, and in the following year was appointed acting-manager of Drury Lane. His subsequent history is known to every theatrical amateur. A few years since he quitted his situation at Old Drury, and made a tour on the continent. In his absence, however, a negociation was carried on with Mr. Harris, who being inclined to dispose of some part of his property, and estimating Mr. Kemble's consequence as an actor, as well as the policy of detaching so eminent a tragedian, and with him his sister, from the rival house, soon concluded a treaty, by which Mr. Kemble became, and still continues, one of the proprietors, and acting-manager, of Covent Garden theatre.

It is not our intention to speak, in this place, of the merits or demerits of Mr. Kemble, either as manager, or actor. We meant only to notice the steps by which he has arrived at his present eminence; and, we believe, we have traced them with tolerable accuracy.

ANCIENTS AND MODERNS.

THE ancients, and particularly the Romans, seem, in their works, to have been defective in those strokes of sensibility so prevalent in the pathetic compositions of the moderns; and by which we are always more forcibly affected than by the most dreadful scenes of distress. There are more traces of this to be found among the Greek writers; but yet they are very few, when compared with the moderns. The scene between Hector and Andromache, and the speech of Helen over the dead body of Hector, in the Iliad, and the dying words of Elcestis to her attendants, in Euripides, are master-pieces of affecting tenderness. Nevertheless, the only writer of antiquity who unites the gallantry of tenderness, if I may use the expression, with real affection, is Xenophon in his Cyropædia. The story of Ebradatas and Panthea has all the refinement of feudal chivalry, mixed with the finest strokes of nature. And the delicacy of the answer of the wife of Tigranes is not to be rivalled. Tigranes, prince of Armenia, his wife and father, are made prisoners by Cyrus, who asks Tigranes, his former friend and companion, what ransom he would pay for his wife. The prince answers, that he is ready to purchase her freedom with his life. Cyrus then sets them all at liberty. After Cyrus was gone, the Armenians began to talk of their conqueror; some praising his wisdom and courage, his affability and mildness, while others spoke of the majesty and beauty of his person; when Tigranes, turning to his wife, asked her what she thought of him. She replied, 'I did not see him.' 'What was you looking at then?' said Tigranes. 'At him' (she answered) 'who said he 'would give up his life rather than I should go into cap-'tivity.'

Perhaps the Asiatic writers abounded more with these strokes of tenderness than the Greek. Warton, in his dissertation prefixed to his History of English Poetry, mentions an opinion that the gothic fiction was originally derived from Asia. And a man of Xenophon's turn of mind must have been most likely well acquainted with the Asiatic writers, during his attendance on the expedition of the younger Cyrus.

THE EFFICACY OF THE LAWS ON OUR MANNERS.

It hath often been affirmed, and with airs of high concern, that there is no nation upon the globe better provided with laws than the English; nor any, whose laws are more loosely and negligently executed. The censure, implied in the latter of these propositions, is usually levelled at the magistrate; and it is levelled, as I have always observed, with some degree of peevishness and warmth: *better*, it is said, *to have no laws at all, than to have laws of no effect* *. But the magistrate is censured without any just cause, indeed for neglecting, what it is not at all in his power to perform: and the censure, if traced to its origin, will be found to arise from a very common, but very mistaken supposition, *that laws are sufficient to controul and govern manners:* whereas it is certain, that the very reverse is true, and that *manners will always controul and govern laws.*

The prevalence of manners over the laws in ancient Rome was long complained of, before the destruction of the commonwealth. Plautus flourished about a century and a half before the civil war broke out between Cæsar and Pompey; yet the manners in Plautus's time were become so notoriously degenerate, and withal so prevailing against the laws, that he makes even a slave to hold the following language †:

> Nunc mores nihil faciunt quod licet, nisi quod lubet.
> Ambitio jam more sancta est: libera est legibus.
> * * * * *
> Mores leges perduxerunt jam in potestatem suam.
> * * * * *
> Neque quicquam lege sanctum est: leges mori serviunt.

—But, not to loiter upon ancient theatres, let us descend at once to modern; to that particularly on which we act, and with which alone we are concerned. And here without rambling over an immense field, let us confine our observations to three or four acts of parliament, which solely respect manners: for these will suffice to shew, that laws will be of little, or rather no efficacy at all, when manners bear strongly and powerfully against them.

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* —frustra interdicta quæ vetuerant cernentes, nullas potius quam irritas esse leges maluerunt.—Plin. Nat. Hist. xxxvi. 3.

† Trinummus, Act IV.

By a law, enacted in 2 Geo. II. common swearing is forbidden, as being justly deemed the mark of a very foolish spirit: and the delinquent is fined, according to the rank he holds in society. But is the practice of it suppressed, or even curbed? Nay, can any thing prevail more universally? and is it possible to stir out, without having our ears every moment annoyed with it? Very true; but the reason is, that the Justice of Peace, who has the care of this, as of almost all other statutes, will not put it in execution. Say you so? Well then, let us suppose this magistrate, with half a score of fetters or informers, marching forth upon a visitation in his district, with a determined purpose to execute this law against all, gentle as well as simple, who shall be found to offend against it:—I am obliged to march him out, because, unless *per accidens*, no information of this kind will ever be brought to him—I ask now, what reception he would meet with, and what amendment he would work? He would be deemed an officious, troublesome, impertinent person: he would be abused, insulted, hated: and, as to reformation and amendment, far from any thing tending thereto, he would infallibly promote the crime he was endeavouring to correct. He has indeed law to support him, and gospel too, if that could do any good: but *leges moribus serviunt*, the laws give way to manners: licentiousness is established, and profligacy triumphant. So, by an ordinance in 1650, when the righteous ruled the land, it was made felony in both sexes, without benefit of clergy, to commit adultery or fornication: but laws, made against manners which will always prevail, of course repeal themselves; and for this particular ordinance, as one pleasantly observes, "it could not have continued long unrepealed, even if Charles II. had not succeeded to the throne *."

The acts of parliament, relating to alehouses and tipling, are very explicit, precise, and strong: and they are too well known, to need to be enlarged on. But, is it possible to put these acts in execution? Shall every man be fined, who is known to be drunk; and every ale-seller deprived of his licence, who may happen to suffer irregularities in his house? Not only the manners, but the very police of the country would oppose this. It is believed, with good reason, that the Justice of Peace

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* Barrington on Anc. Stat. p. 125.

cannot, in any single branch of his office, serve his neighbourhood more effectually, than by paying a rigid attention to houses of this sort; they being indisputably, as they have ever been deemed *, the grand sources of corruption and debauchery among the people: and this atttention is frequently inculcated upon him by the judge from the bench. Yet, should this magistrate proceed, as the statute directs, against any of these houses, though ever so notoriously and scandalously dissolute, the very lowest officers of the excise would instantly erect themselves in opposition to him. They would abet the ale-seller, with the usual insolence of their office; would be ready to guage the unlicensed cask; and plume themselves as better friends to Government, for supporting its revenue, than the magistrate, whose procedures have a tendency to diminish it †.

It is pleasant enough to consider, that, while government is making laws for the preventing of drunkenness, these little officious ministers of it are promoting drunkenness, for the righteous purpose of serving government ‡. But I have seen the thing happen, having indeed experienced it in my own practice; and it brought to my mind an affair of a similar kind, related by Dr. Giles Fletcher, who went in a public character to Russia towards the end of Queen Elizabeth's reign. This observer, speaking of the many wicked and barbarous

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* "In the statutes of this reign, there are ever coupled the punishment of vagabonds, the forbidding of dice and cards to servants and mean people, and the putting down and suppressing of alehouses; as strings of one root together, and as if the one were unprofitable without the other." Bacon's Hist. of Henry VII.

† Mandeville was abused for writing a book to shew, that Private Vices were Public Benefits: that is, that a corruption of manners, though pernicious to individuals, might yet be serviceable to the State. But, are they not made so in this case, in the case of lotteries, which promote a spirit of gaming, and in many other cases? where we almost say with Seneca, that "iniquities are practised according to acts of parliament,"—*ex senatus consultis scelera exercentur*

‡ Doubtless, a more striking contradiction cannot be; and a French writer has expressed himself very properly, as well as very pleasantly, upon the subject. "A society which punishes the excesses it occasions, may be compared to those, who have the lousy distemper; they are forced to kill the vermin with which they are tormented, though the ill habit of their constitutions every moment produces it." *Systeme de la Nature*, ch. 12.

arts, which were used by the Czars, to drain and oppress their people, says, that "in every great town the emperor hath a drinking house, which he lets out for rent. Here labourers and artificers many times spend all from their wives and children. Some people drink away every thing they wear about them, even to their very shirts inclusive, and then walk naked: all which is done for the honour of the emperor. Nor, while they are thus drinking themselves naked, and starving their families, must any one call them away, because he would hurt the emperor's revenue *."

Duelling is another good instance, to shew the prevalence of manners over laws. "The law," says Mr. Hawkins, "so far abhors duelling, that not only the principal, who actually kills the other, but also his seconds are guilty of murder, whether they fought or not †." and the punishment of course is death. But, in spite of this sanction, strong and powerful as it is, is not the age of Quixotism coming on again? Does not the humour rodomontade prevail among the great; and is it not creeping down, even to apprentices and attornies clerks? I call it Quixotism: and surely I have reason. Observe the manners of our present duellists; weigh the principles they go upon; attend to the ceremonial of their engagements; and tell me then, if any adventures of the famous knight of la Mancha are built upon a more foolish foundation, and accompanied with more solemn yet more ridiculous rites, than theirs.

Perhaps a stronger instance cannot be brought, than this before us, to shew the prevalence of fashion, not over laws only, but over sense, and reason, and equity, and humanity. The duellist is never an amiable, and oftentimes a bad, composition: but he has honour for his sanction and support; honour, all-powerful honour: and this vain, unmeaning, empty word,—this fine imaginary notion, as Syphax truly calls it,—is, through the prevalence of fashion, sufficient to preserve him upon terms with society, and to secure his reception as usual amongst gentlemen ‡.

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* Of the Russe Commonwealth, ch. 12. Lond. 1591.

† 1 Hawk.

‡ Addison speaks of a club of duellists, but observes, that, "consisting only of men of honour, it did not conlinue long; most of the members of it being put to the sword, or hanged, a little after its institution. Spect. No. 9.

Let me subjoin a passage from a good writer; which, while it animadverts upon this particular instance of British manners, will serve to confirm our general position. "No law will, or ever can, be executed by inferior magistrates, while the breach of it is openly encouraged by the examples of superior. Does any man think, that the best laws against duelling would have any effect, if there was at the same time a duelling office kept open at St. James's? The example of those, who should execute laws, or see them executed, is stronger than the authority of those, who make them. The example of Vespasian did more towards the restraint of luxury, than all the sumptuary laws of Rome could do till his time: for," says Tacitus, "a complaisance towards the prince, and a spirit of rivalship in imitating his manners, were of far more force, than any dreadful punishment from the laws *.

I will cite but one instance more; and that shall be the act, to prevent bribery and corruption in electing members of parliament, passed in 1729. It should seem that no statute was ever better guarded, and enforced with stronger sanctions, than this. The elector swears, if demanded, that he has not received any thing directly or indirectly, in one shape or other, in order to give his vote: this oath to be administered by the officer, who presides at the poll, on forfeiture of 50l. upon refusal. No person shall be admitted to poll, till he hath taken this oath, if demanded as aforesaid: and if the sheriff, or other returning officer, shall admit any person to be polled before he is sworn, if demanded, he forfeits 100l.; as also the person, who shall vote or poll, without first taking this oath, if demanded. After this, the statute enacts, that every returning officer shall take an oath, that he hath acted with impartiality, disinterestedness, and fidelity, in the returns he hath made. And then follows the great and tremendous clause, which lays a penalty of 500l. on all persons, who shall take money or reward for their votes, as well as on the candidates, who by themselves or any other persons shall give it; and which for ever disables both from voting in any future election, and from holding, exercising, or enjoying any office, franchise, &c. as if such persons were naturally

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* *Obsequium in principem, et emulandi amor, validior quam pœna ex legibus et metus.* Annal. III. 55.—Cato's letters.

dead. This, one would think, was going as far as human wisdom could foresee; and must have been security enough, if any thing could be, against bribery and corruption in all such cases: yet, what has been the effect? Every body knows, that bribery and corruption have been practised ever since, and are now avowed without reserve or disguise.

The minister, against whom this act was levelled, was supposed to pack his parliaments, and to carry all his measures by the single expedient of corruption. At first indeed he opposed it; but, soon dropping opposition, he affected to co-operate with those, who were for it. Aware of the no-effects it would have, the ministerial writers of those days ridiculed it under the name of the golden dream*: and doubtless the minister laughed at it himself; for he abounded with pleasantry, and was of an humour to laugh. He was not learned; and possibly never heard, how Anacharsis laughed at Solon, for thinking to restrain avarice and ambition by laws †: but he knew human nature and the world, and perceived, no doubt, as clearly as Anacharsis, how little acts of parliament would avail in stemming the torrent of popular manners.

Overzealous performers, when they see crimes committed often and with impunity, are apt to grow angry: they blame the magistrates for negligence; they call aloud for severer laws and more active magistrates. But severer laws instead of reforming, would harden a people; they would make them desperate, and perhaps they might make them rebellious. "It is a perpetual remark of the Chinese authors," says Montesquieu, "that, the more the severity of punishments was increased in their empire, the nearer they were to a revolution. The reason is, says he, that punishments are augmented, in proportion as the public morals were corrupted ‡."

In short, to punish is to begin at the wrong end. If we would effectually reform a people, we must lay a foundation in discipline and manners. "Good manners," says Tacitus, "did more with the Germans, than good laws in other countries‖;" and among the Spar-

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* Craftsman. No. 313. † Plut. in Solon.

‡ L'Esprit, VI. 9.—*Videbis ea sæpe committi, quæ sæpius vindicantur*, said Seneca formerly.

‖ *Plus ibi boni mores valent, quam alibi bonæ leges.* De Mor. Germ.

tans, the rigid education of their youth, and the sacred regard that was paid to the regulation of manners in a great measure superseded the use of laws. "It is an old complaint," says Lord Bacon, "that governments have "been too attentive to laws, while they have neglected the "business of education*:" the wisest statesmen and the ablest observers of human nature have always joined them together, as the only solid basis, on which the well-being and happiness of a nation or people can be erected.†

THE ARTS.

No. XVI.

EXHIBITION AT THE ROYAL ACADEMY, SOMERSET-HOUSE.

With infinite pleasure we resume our observations upon the Exhibition of the present year, as it abounds with specimens in all the varieties of art, which demand our warmest commendations. We shall not indulge in any prefatory remarks, as our criticisms upon the different pictures, which form the most prominent features of this exhibition, will more than suffice for the space we have allotted to this interesting article.

We trust we shall be considered as delivering our most unprejudiced sentiments, fairly recommending to the admiration of our readers whatever has appeared to us worthy of praise, and at the same time impartially noticing whatever we may consider capable of amendment.

We shall advert to the pictures in the order they stand in the catalogue, without reference, in our selection, to the rank or name of the artist.

No. 1. *The offer of the Crown to Lady Jane Gray*, J. S. Copley, R. A.—We are sorry we cannot rank this picture among the best of the productions of this Artist. It certainly possesses a similar degree of merit

* Vetus querela est, inde usque ab optimis et prudentissimis seculis deducta, respublicas circa *leges* quidem nimium satagere, circa *educationem* indiligentes esse. *De Aug. Scient.* lib. 1.

† "There are two things," says Polybius, "which are essential "parts in every government; and these are the *laws* and the *manners*, "&c." Lib VI. extract 3.

but it is deficient in character, and the colouring is too gaudy.

No. 7. *Zara deserted by Hassan*, S. WOODFORDE, R. A.—This artist has made considerable progress during the last year, but this is not one of his works in which it is most conspicuous. The face of the woman is pretty, but the action of the figure does not correspond in delicacy with the character, as drawn by the poet.

No. 8. *European Factories at Canton*, W. DANIELL, A.—This picture is very interesting from the fidelity with which its various objects are represented. The colouring of the whole is pleasing, and the water is painted with great clearness.

No. 15. *Venus and Adonis.*—T. PHILLIPS, R. A. elect.—This is evidently an imitation of Titian, tho' by no means a successful one. The colouring has none of the depth, nor are the figures arranged with the taste and judgment so peculiarly characteristic of the great master.

No. 16. *Portrait of the Earl of Winchilsea*, S. WOODFORDE, R. A.—We consider this as the best work of this artist. The figure is drawn with great correctness, and painted with considerable firmness, and a very little more warmth and variety of colour would take off the appearance of stone, which is at present a defect in the picture.

No. 26. *A Child gathering Flowers*, R. WESTALL, R. A.—We presume this is a portrait, and it is certainly a very pleasing one; the action of the child is extremely infantine, and the scenery highly picturesque and appropriate, and there is a rich and harmonious effect throughout the picture.

No. 36. *Sunset*. No. 37. *Morning*. P. I. DE LOUTHERBOURG, R. A.—These pictures are painted with great facility of penciling, and the subjects are well chosen, but with the beauties peculiar to this artist, they likewise possess his defects.

No. 49. *Trap-ball: Portrait of a Young Gentleman.* H. THOMSON, R. A.—We consider this as infinitely the best work of this artist in the present exhibition; the action of the boy is natural and spirited, and the expression of the face is equally so; perhaps the picture would be improved by a little addition of warmth, but its sombre appearance may arise from the situation in which it is placed.

with many other of his historical works, that of a careful and accurate delineation of the costume of the time.

No. 57. *Portrait of Lord Mulgrave*, Sir W. Beechey, R. A.—This is an admirable likeness, but the head is placed too low in the canvass, and therefore gives an idea of a much shorter person than that of his lordship.

No. 58. *Portrait of Mrs. T. Hope*, M. A. Shee, R.A. There are two portraits of this lady in the Exhibition, and we certainly give the preference to Mr. Shee's; but we cannot but observe that even this is deficient in the beauty and grace of the original. The colouring of the face is not natural, and the effect of the whole is feeble.

No. 62. *The Fortune Teller*, W. Owen, R. A.—We are exceedingly pleased with this picture. Both the figures possess great character, and the colouring is natural and harmonious.

No. 63. *Iris communicating Jove's Commands to King Priam*, B. West, R. A.—This is undoubtedly a work of great merit, but in our opinion inferior to many of the more finished productions of this justly celebrated artist. The figure of Priam is finely conceived, and the weeping Trojans are grouped with great skill and propriety. We think the general harmony of the picture is interrupted by the excessive whiteness of the figure of Iris.

No. 67. *Cardinal Beaufort terrified by the supposed Apparition of Gloucester*, H. Fuseli, R. A.—There are in parts of this picture the general defects of this artist, but it certainly possesses many requisites which entitle it to high commendation. The figure of the Cardinal is expressive of command, rather than of terror; the attitude of the king is by no means graceful, but the circumstance of his pointing to the cross to remind the dying man of the mercy and power of the Redeemer, is both natural and pathetic. The monks on the left hand side are finely grouped, and the fervour of their devotion is very forcibly expressed.

No. 68. *Portrait of a Lady of Quality*, Sir W. Beechey, R. A.—We imagine this to be a portrait of Lady Ormond, but it is not in the artist's best manner. There is a feebleness in the picture, which constitutes its principal defect.

No. 71. *Lavinia*, M. A. Shee, R. A.—This is, in our opinion, the best picture of the kind which the artist has produced, and the best of his works in the present exhibition—there is a pleasing simplicity in the expression of the face, the figure is well drawn, and the colouring of the whole is good.

No. 72. *Helen on the Scœan Gate*, R. WESTALL, R. A. This is unquestionably the finest historical work of the present exhibition, and may be justly ranked among the *chefs d'œuvres* of the British School. The composition is at once grand and simple, and the drawing throughout evinces the artist's perfect knowledge of the human figure—The pensive character of Helen is exquisite, and her youth and beauty form a fine contrast with the age, the sorrow, and the dignity of the king. The artist has displayed great classical taste in his attention to the costume in every part, and to the beauties we have enumerated, has added the charms of elaborate finishing, and great depth and richness of colouring.

No. 73. *Thetis presenting the Armour made by Vulcan to her son Achilles*, B. WEST, R. A.—This is a very spirited little picture, with a fine tone of colour, but the same defect is observable in this, as in the picture of Iris and Priam: the feet and ancles of Achilles, as well as those of Priam, appear to us too small.

No. 74. *Portrait of the Earl of Aberdeen*, T. LAWRENCE, R. A.—This head is very finely painted, exquisitely coloured, and bears a strong resemblance to the original. It is unquestionably one of the finest portraits in the exhibition.

No. 75. *Portrait of Lady Heathcote*, W. OWEN, R. A.—We do not consider this equal to the picture of the fortune-teller; it possesses, however, considerable merit in the sober hue which characterises the whole, and which is well suited to the age of the respectable lady whom it represents.

No. 83. *A Mill near Llangollen*, A. W. CALCOTT, A.—This is a beautifully painted picture, but would be considerably improved by a greater variety of colour.

No. 89. *A Portrait*, J. NORTHCOTE R. A.—This is a portrait of the artist himself, and is entitled to very great praise both from the character and colour. It strongly reminds us of the works of Titian, and we should sincerely rejoice could we feel ourselves authorised to speak in the same favourable terms of the other productions of this artist, which he has exhibited this year.

No. 94. *An Hindoo Choultry at Madura, in the East Indies*, J. DANIELL, R. A.—We can always rely on the fidelity of this artist, and therefore consider this as a highly interesting picture. Every part of it is painted with the minutest care and attention, and affords another proof of the many obligations we owe to the artist, for

the valuable information we have derived from his laborious researches.

No. 95. *Portrait of the Right Hon. William Pitt*, T. LAWRANCE, R. A.—In our opinion this is infinitely the best likeness we have seen of that most distinguished statesman, and is a strong proof of the forcible impression which his character had made upon the mind of the artist. As a work of art, it merits every praise; the figure is dignified, and the general effect of the picture is admirable. It is not only a portrait of the man, but of his mind.

No. 98. *Love's Ingratitude*, H. THOMPSON, R. A. We are sorry that the size and situation of this picture prevent us from passing it over in silence—the whole of it is utterly at variance with nature: this remark, therefore, renders all further criticism superfluous,

No. 99. *A Holy Family.* R. WESTALL. R. A.—In composition and colour this picture is equally admirable, and it acquires an additional value from the attention which the artist has bestowed upon the finishing. Perhaps the head of Joseph is a little too dark, but the expression in the faces of the mother and child is beautiful.

No. 106. *Sambetta, the Persian Sybil*, S. WOODFORDE, R. A.—This work is highly creditable to the artist. There is great sweetness of expression in the countenance, and the figure is chastely designed; the whole is delicately, tho' rather too coldly coloured.

No. 116. *The Unpaid Bill*, J. M. W. TURNER, R. A. This picture doth not add to the reputation of Mr. Turner. Its only excellence consists in the beauty and variety of the hues.

No. 120. *Card-players*, D. WILKIE.—We are happy to see that Mr. Wilkie, in his progress, justifies the opinion which the public formed of his talents upon his becoming an exhibitor at the Royal Academy. In his present work he has displayed the same truth of expression in the characters of all his figures, which we have so much admired in his former works. To this excellence in the card-players, he has united a greater variety of hues, than his other pictures possessed, and we must consequently rank it as the best of his works.

No. 133. *Portrait of the Hon. Lady Hood*, T. LAWRENCE, R. A.—This is, beyond a doubt, the best whole length in the exhibition. There is great elegance in the design of the figure, and the effect is sober, but forcible.

AN APOLOGY FOR THE PASSIONS.

It is easy to see how the passions came to be represented (for through many ages they were represented) as the bane of man; as innate enemies to his peace; as the betrayers of his virtue and safety; and the great introducers of that general disorder and misery which prevail in the world.

From these effects, the theologist, the philosopher, and the satyrist, have been always furnished with strong invectives against almost every degree and kind of passion: and some of the philosophers, namely, the *Stoics*, carried this point so far as to make it the duty of a wise man, not merely to regulate, but to extinguish them entirely. But, after all, it is almost too obvious to be noted, that the various evils which have been charged on the passions, have been owing either to the ill-timed, the undisciplined, or the aggravated exertion of them. Examine closely any of our affections, faculties, and endowments, under the same degrees of misapplication, and see if they will not furnish you in like manner, with equal grounds of complaint. The passions ought to be considered as instruments subservient to the common purposes of life, and upon that consideration we may safely conclude, that no prudent man would desire to root them out of his nature, but only to keep them under the guidance of reason.

The passions are usually distinguished into two classes, the concupiscible and irascible. To the former belong love, desire, and joy; and to the latter, anger, fear, grief, &c.

1. *Love* may be considered as the principle of self-preservation, and the origin of the other passions; whose various exertions manifestly tend to the same end. When that end is secured, and the individual is safe and at ease, then the genuine progress of this passion extends to the community, and is very apparent in the more diffused streams of general *Benevolence.*

2. *Desire* is a necessary impulse to call forth the powers of Man, and to urge him to such measures as may obtain the supplies, conveniences, and gratifications, which he stands in need of. Hence it appears, that the moderate movements of this passion serve, like favourable winds to mariners, as useful auxiliaries to him in carrying on his designs with success.

8. *Joy* is the natural consequence of a man's accom-

plishing his desires, whether he be engaged in the pursuit of some good, or in avoiding any thing to which he is averse. In this state, the gently flowing spirits cheer and exhilarate the mind, as the benign beams of the temperate sun warm and enliven the body.

4. *Anger* seems to be implanted for a body-guard; and is instantaneously exerted for the safety of the individual, when he is concerned to repel any injury or violence that may be offered to him.

5. *Fear* presents men with cautious representations of the dangers that may attend any difficult or daring enterprises: and consequently restrains the excess of their desires. In some cases it serves to counterbalance *Anger*.

6. *Grief*, though the most oppressive passion in nature, answers many good purposes. It chiefly serves to stir up the mind to seek relief for every kind of misfortune or misery: and hence it becomes a great promoter of *compassion*. Grief in the offender frequently softens the anger of the offended: and the silent anguish of the penitent heart stands represented as the most acceptable sacrifice to avert the dreaded judgment of offended Heaven.

From this account an impartial enquirer may perceive, that the operations of each passion, so long as they are conformable to the order of Nature, are highly conducive to the welfare of Man; and therefore the passions themselves are wisely annexed to his frame and constitution. Nor will it be difficult to understand, that even the disagreeable sensations which arise from their exertions have their use and benefit: for such sensations are seldom felt, unless to prevent or remove some disorders, that might interrupt either the animal or moral perfection of Human Nature. In this point of view, may not their operations be like the flaming sword in the garden of Eden, "continually turning every way where they can possibly guard this tree of life?" V.

REMARKS ON THE TITLE OF THANE AND ABTHANE

IN A LETTER TO A FRIEND.

SIR,

AGREEABLE to my promise I send you some remarks on the title of Thane in Scotland, and the authority that was annexed to that most ancient and honourable office by our kings and the estates, in the earlier ages of the

Scottish monarchy. A Thane (which signifies a servant) held under the king a jurisdiction over a district called a Thanedom, and afterwards a Sheriffdom or county.—His office was to give judgment in all civil and criminal cases within his Thanedom. Upon perusing the claims of hereditary jurisdiction in Scotland, when they were annexed to the crown in 1748, I find that in the year 1405, a receipt was granted by Robert duke of Albany, regent of Scotland, for investing Donald, thane of Calder, in his thanedom, as heir at law to Andrew, thane of Calder, his father, to whom he had previously been served heir, and returned in the heritable offices of Shireef (or Thane) of Nairn, and constable of the castle of Nairn. He was accordingly seased of his lands and thanedom; and the seasine is produced as a voucher in the year 1748, to prove the fact. By this it appears that the thanes of Calder exercised a jurisdiction over the thanedom, and afterwards sheriffdom of Nairn. The title of earl (an English dignity derived from the Saxon *Eorlas*, signifying honour) was first introduced into Scotland by Malcolm Canmore, and gained ground to the prejudice of the more ancient title of Thane. The title of earl was often granted without any jurisdiction annexed to it; but the dignity of Thane, never. And this perhaps was the chief reason for its total disuse in the year 1476, when William thane of Calder had his thanedom erected into a free barony and regality. He was the last thane of Scotland; for the crown, to add to its influence, then abolished this dignity.

As to the very ancient title of *Abthane*, I am more at a loss to point out the nature and extent of its jurisdiction. I find Crinan, Abthane of Dull and the Western Isles, (who married Beatrix the eldest daughter of Malcolm the Second, and was father to Duncan the First king of Scotland) was considered as the most powerful man in the kingdom. It is generally thought that he exercised the office of chief justiciar over the kingdom; perhaps in a similar manner as it was exercised by the family of Argyle so late as the year 1628, when the lord born heritable justiciar of all Scotland did resign that high office to king Charles I. In addition to the office of chief justiciar, Crinan (as it was thought) was the king's steward over the crown lands in the Western Isles, as well as a large district on the main land of Scotland, called Dull. What was the extent of the crown's patrimony called Dull, I do not know; but in the claim of Sir Ro-

bert Menzies for the lordship of Apin O Dull, in 1748, the lord advocate, in his reply, says, that the lordship of Apin O Dull was anciently a part of the patrimony of the crown ; and it is natural to suppose that it was part of Crinan's Abthanedom.

The lordship of Apin O Dull, as claimed by Sir Robert Menzies, comprehended the lands situated in the parishes of Weem, and Dull, and Logierant.

Crinan was the last Abthane of Scotland ; for his son, Duncan the First, appointed Bancho thane of Lochaber, as his *dapifer* or *senescullus*. And Malcolm Canmore appointed Walter to the office of *dapifer domini regis*, which became hereditary in his family until they succeeded to the throne in the person of Robert the Second.

R.

EXTRACTS

FROM SOME DETACHED THOUGHTS OF MONTESQUIEU, PUBLISHED A FEW YEARS SINCE BY M. DE LA PLACE, OF BRUSSELS.

"I AM attached to my country, because I like the "Government under which I was born, without being "afraid of it, or expecting any emolument from it. I "share equally with my fellow-citizens in the protection "which it affords to us, and I thank God that he has "given to me a degree of moderation.

"If I knew any thing that would be useful to myself, "and at the same time prejudicial to my family, I would "erase it from my mind ; if I knew any thing that would "be useful to my family, but prejudicial to my country, "I would strive to forget it ; if I knew any thing that "would be useful to my country, but prejudicial to "mankind, I should look upon it as a crime.

"We are allowed to aspire to the highest situations in "our country, because it is permitted to every citi- "zen to wish to be useful to his country. Besides, "a noble ambition (when properly directed) is a senti- "ment very useful to society ; for, as the physical world "subsists only because every particle of matter tends to "fly off from the centre, so the political world sustains "itself by the inward and restless desire that every one "has to remove from the situation in which he is placed.

"The heroism that sound morality avows has very "few charms for most men ; the heroism that destroys "morality strikes us and forces our admiration.

"There are no persons that I have ever more com-

" pletely despised, than witlings, and persons of rank " devoid of probity.

" My principle has always been, never to do that by " another person which I could do by myself. This has " enabled me to make my fortune by the means which I " had in my own power, moderation, and frugality ; and " never by means external to myself, which are but too " often base or unjust.

" I love to frequent those houses where I can come off " well with my every-day understanding.

" I doat upon friendship : I never remember in my life " to have given away four louis d'ors from ostentation, " or to have paid four visits from views of interest.

" It was my intention to have made my *Esprit des* " *Loix* a work of greater extent, and to have considered " many parts of it more fully. I am now become unable " to do as I intended. My studies have weakened my " eyes ; and what light remains within, is merely that of " twilight, in which they will soon set for ever.

" I am not so humble as the atheists are. I would not " change my hopes of immortality for all their quietism.

" Religion is peculiarly necessary to the English ; as " those persons who are not afraid to destroy themselves, " should at least be taught the fatal and eternal conse- " quences that attend the rash and wicked action of a " moment.

" In the course of my life I have been very foolish, " but have never been malignant. When I see a man of " worth, I never attempt to take him to pieces.

" Idleness* should really be ranked amongst the tor- " tures of hell. Yet people are foolish enough to class " it with the beatitudes of heaven.

" * Idleness," says Lavater strongly, " is the original sin of our first parents. Do you not think it then disobedience or rebellion ? " Nothing like it ! their leading vice was idleness. He that can sub- " due that one vice, can never fail to accomplish whatever he pur- " poses to do."

" Idleness, says the learned Lord Monboddo, " is the source of " almost every vice and folly. For a man who does not know what " to do, will do any thing rather than nothing ; and I maintain, " that the richest man who is haunted by that foul fiend (as it may " be called) is a much more unhappy man than the day-labourer, " who earns his daily bread by the sweat of his brow, and who, " therefore, only submits to the sentence pronounced upon our first " parents after their fall, and which, if it be understood (as I think " it ought to be) of the labour of the mind, as well as of the body,

" Those persons who have little to do are great talkers.
" A man talks, in general, in proportion to the small
" degree of thought which he possesses.

" In the whole course of my life I have never known
" any persons completely despised, except those who
" keep bad company.

" Our modern orators appear to give in length what
" they want in depth.*

" If you ask me, my son, what in general are the pre-
" judices of the English nation, and what they esteem

" we must all submit to, or be miserable if we do not. And ac-
" cordingly those who have nothing to do, endeavour to fly from
" themselves, and many fly from the country and go abroad for no
" other reason.

Frustra, nam comes atra petit sequiturque fugacem.

'Gainst the foul fiend what can relief afford?
Our bed he climbs, participates our board;
Fly as we may o'er earth's extensive round
He follows still, and at our heels is found.
From his foul looks each joy a blast acquires,
And life itself beneath his grasp expires.

" And some go out of life for no other reason (and I think there may
" be a worse reason), then because they have nothing to do in it."

Metaphys. vol. iv. p. 92.

" Weariness of life," says Dr. Darwin, " in its moderate degree
" has been esteemed a motive to action by some philosophers; but
" those men who have run through the usual amusements of life
" early, in respect of their age, and who have not industry or ability
" to cultivate those sciences which afford a perpetual fund of no-
" velty and of consequent entertainment, are liable to become tired
" of life, as they suppose there is nothing new to be found in it that
" can afford them pleasure; like Alexander, who is said to have
" shed tears, because he had not another world to conquer."

The remedies recommended by this ingenious philosopher against the *tædium vitæ* are, " some restraint in exhausting the usual plea-
" sures of the world early in life; the agreeable cares of a matrimo-
" nial life; the cultivation of science, as of Chemistry, Natural
" Philosophy, Natural History, &c. which supply an inexhaustible
" source of pleasurable novelty, and relieve ENNUI by the exertion
" they occasion.

Zoonomia, vol. ii.

* Tully himself calls this defect " *calumnia dicendi*," the scandal of public speaking. This abuse of a noble faculty has ultimately destroyed every state in which it has been practised. Athens and Rome fell, when the tinsel of rhetoric was preferred to the pure gold of knowledge, when men affected to appear wise rather than be really so, and found the nation foolish enough to be satisfied with the shadow instead of the substance. " Is it not surprising," says Dom Noel d'Argonne, ' that, since eloquence has begun to be suf-
" ficiently known, mankind should still continue to be duped by it?"

" most, I should answer your question with some dif-
" ficulty. They do not appear to affect either war or am-
" bition, neither those persons who are well with the
" ladies, nor those who have the ears of the minister.—
" They appear desirous that men should be men. They
" esteem only two things, wealth and merit.

" It is not," says this acute writer, in his Spirit of
" Laws, " it is not my business to inquire, whether the
" English really possess that freedom which they are sup-
" posed to have. It is enough for my purpose that it is
" established by their laws. I do not however pity those
" nations who do not enjoy that blessing. I know but
" too well that excess of reason itself is not a desirable
" thing, and that in general mankind adapt themselves
" better to a medium than to the extremes."

SETTLEMENT OF CHILDREN.

The serious concern of many an anxious parent, in the middle ranks of life, to whom this short article is addressed as a friendly hint.

Such persons in selecting situations for their sons, cannot be too careful, not only of the kind of man, but the kind of business, in which they place their child.

He ought in every instance to be instructed in some manual art or handicraft, by which, if opportunity or capital prove wanting, to set him up, he may secure to himself the means of subsistence in a subordinate situation.

It is too great a sacrifice to sink a large sum of money to perhaps half a child's fortune, and seven of the most important years of his life, to doing the honors of a counter, descanting on muslin, long lawn, and pearl necklaces, or learning to bear with women; who after turning things upside down an hour or two, rush out in search of another good sort of creature as ever lived.

Fathers of families ought also to know that there are many London tradesmen, assisted by country correspondents, who consider this method of ensnaring the unwary, as a fair and important source of income.

A man will read this article, and ought to blush while he reads it, who professes without scruple, after he has drank a bottle of port at another man's table, that by this unfair and dishonourable traffic, he has realized more than three thousand pounds.

If this unfeeling, this dishonest man, after having entrapped the victims of his avarice, would only have paid a little attention to their moral conduct, but more particularly to their mode of passing the evening after hours of business, it would be some palliation of his crime; but by a union of negligence and ill-usage, he tempts or provokes them to escape from this bird of prey; is thankful that he has got rid of them; pockets their money, and sits down infamous and contented.

I compare such a man to the inhabitants of certain parts of the sea-coast, who by false lights, and other abominable means, deceive and mislead unfortunate coasters; and, when unfortunate sailors have been shipwrecked by their felonious arts, then plunder and maltreat them.

Some of the young men committed to the care of this highly culpable character, might be met with in New Holland or Newgate Calendar, and it is far from my wish to say, that they were wholly free from blame.

I only wish to impress and diffuse an idea, that the duty of those who take apprentices and pupils, and of those who commit or recommend them to the care of others, is awful and important.

He, who by negligence, ill-usage, and improper exposure to temptation, drives or entices young men, into rashness, folly or crime, participates largely in their guilt, and he who can but does not prevent it, in the mean hope of saving meat, drink, and lodging, and creating a vacancy for another dupe, is little better than a swindler or highwayman.

WOMEN.

It has been observed by a late writer, that in the conquest of South America, the Spaniards received considerable assistance from the females of the country they invaded.

Columbus would have perished for want of food, had he not been supplied by a woman; and Marina, who acted in the double capacity of mistress and interpreter to Fernando Cortez, was actively instrumental in the destruction of Mexico, where she first drew her breath.

The females, in the instances I have mentioned, were of that unhappy class, who are generally attached to their companions, only by the gross, unsentimental tie

of carnal appetite: they were the mere instruments of pleasure and convenience, the domestic drudges, rather than the confidential friends, of their masters: it is natural, if women are treated as slaves, that they will, *like slaves*, be indifferent to a change of tyrants.

But I could produce ten thousand instances, from ancient and modern times, of FAITHFUL, HONOURABLE WIVES, who, in the trying moments of private adversity, or public disaster, have heroically exposed themselves in the cause of their husbands and their children, to danger, difficulty, and death.

Our French neighbours are said to have expressed warm wishes for English girls and English guineas, nor have I a doubt of their ardent desire to deprive us of those invaluable treasures;—BUT THEY MUST HEW A PASSAGE TO THEM THROUGH OUR HEARTS.

During the arduous struggle in which we are engaged with an implacable foe, I have witnessed numerous instances of female patriotism, and zealous co-operation: indeed, so convinced are the whole sex, that our foe is an enemy to every thing decent, desirable, and amiable in life, that I now hesitate in believing, that *any* of our lovely princesses would submit to the foul embraces of an Egyptian marauder;—that humble beauty, and unassuming tenderness, which are now the only solace of my life, would, I am convinced, prefer death to sharing my paternal cottage, with a Gallic sans-culotte, or a hot-headed democratic renegado.

SOCIAL ANIMALS.

DURING my abode in Paris, in my youth, there was a lady, who, by perseverance and the force of instruction, had taught a dog, a cat, a sparrow, and a mouse, to live together like brothers and sisters. I do not pretend to say that they were cordial in their affection; but these four animals slept on the same bed, and eat out of the same plate. The dog it is true helped himself first, and took the largest share; but he did not forget the cat, who also had the civility to leave some delicate bits for the mouse, as well as some crumbs of bread for the sparrow, which its comrades did not grudge it.

After the repast the dance commenced. The dog licked the cat, and the cat flead the dog. The mouse played with the paws of the cat, who was taught to draw in her

nails, and let the mouse only feel the velvet of her feet. As for the sparrow, he flew about, and sometimes pecked one, and sometimes another, without having the smallest feather displaced. In short, there was so strict an union among the members of this fraternity, the habits were so much alike, and they had so much confidence in the good faith of each other, that there never were the least suspicion or ill conduct among them. It is imposible to say which was the most wonderful, the docility of the animals, or the industry of their mistress, who, with such talents for conciliating discordant inclinations and opposite interests, would, in my opinion, have cut an excellent figure at the Diet of Ratisbon.

MELANGE.

No. XI.

Chacun à son gout.

PUBLIC CREDULITY.—A gentleman having ruined himself by extravagance, turned quack to retrieve it.—He first attempted to practise at Paris, but being disappointed there, directed his views to the provinces. He arrived at Lyons, and announced himself as the celebrated Dr. Mantaccini, who can restore the dead to life, and declared that in fifteen days he would go to the public church-yard, and excite a *general resurrection!*

This declaration excited general murmurs against the doctor, who, not in the least disconcerted, applied to the magistrates, and desired that he might be put under a guard to prevent his escape, until he should perform the undertaking. This proposition inspired perfect confidence, and the whole city came to consult Doctor Mantaccini, and purchase his *beaume de vie.*

As the period for the performance of this miracle approached, the anxiety among the inhabitants of Lyons increased. At length he received the following letter from a rich citizen:—

"The great operation, doctor, which you are going to perform, has broke my rest. I have a wife buried for some time, who was a fury, and I am unhappy enough already without her resurrection. In the name of heaven

do not make the experiment. I will give you fifty louis to keep your secret to yourself."

In an instant after, two dashing beaux arrived, and with the utmost earnestness entreated the doctor not to revive their old father, formerly the greatest miser in the city, as by such an event they should be reduced to the utmost indigence. They offered him the fee of sixty louis, but the doctor shook his head in doubtful compliance.

Scarcely had they retired, when a young widow, on the eve of matrimony, threw herself at the doctor's feet, and with sobs and sighs implored his mercy. In a word, from morning to night, the doctor received letters, visits, presents, fees, to an excess that absolutely overwhelmed him. The minds of the citizens were so variously and violently agitated, some by fear, others by curiosity, that the chief magistrate waited upon this wonderful physician, and thus addressed him :—

" Sir, from my experience of your rare talents, I have not the least doubt of your ability to accomplish the resurrection in our church.yard, the day after to-morrow, according to your promise : but I pray you to observe that our city is in the greatest confusion, the uproar is universal, and I entreat you to consider the dreadful revolution which the success of your experiment must produce in every family. I therefore farther entreat you not to attempt it, but to go away, and thus restore the tranquility of the citizens. In justice however to your rare and divine talents, I shall give you an attestation, in due form, sanctioned by our great seal, that you can revive the dead, that it was our own faults that we were not eye-witnesses of your power.

The certificate was sealed, signed, and delivered, and Doctor Montaccini went to work new miracles in some other city. In a short time, he made his appearance in Paris, loaded with gold, laughed at popular credulity, and spent immense sums in luxury and extravagance.—A lady, who was a downright *charlatan* in love, assisted in reducing him to poverty, but by another provincial tour, he acquired another fortune.

Messrs. Fox and Hare.—Mr. Hare, formerly the envoy to Poland, had apartments in the same house with Mr. Fox ; and, like his friend Charles, had frequent dealings with the monied Israelites. One morning, as he was looking out of his window, he observed several of the tribe assembled at the door, for admittance. *Pray gen-*

tlemen, says he, are you Fox hunting or Hare hunting, this morning.

LLOYD, BISHOP OF WORCESTER.—When Dr. Lloyd, Bishop of Worcester, so eminent for his prophecies, by his solicitation and compliance at court, got translated from a poor Welsh bishopric to a rich English one, a reverend dean of the church said, that he found his brother Lloyd spelt *prophet* with an *f.*

A PRECEDENT FOR SIR HOME POPHAM.—In the reign of Queen Anne, Captain Hardy, whose ship was stationed at Largos-bay, happened to receive undoubted advice of the arrival of the Spanish galleons, under the convoy of seventeen men of war in the harbour of Vigo; and *without any warrant* for so doing, set sail, and came up with Sir George Rooke, who was then admiral and commander in chief in the Mediterranean, and gave him such intelligence as induced him to make the best of his way to Vigo, where all the before mentioned galleons and men of war were either taken or destroyed.

Sir George was sensible of the importance of the advice, and the successful expedition of the captain,—but after the fight was over, the victory obtained, and the proper advantages made of it,—the Admiral ordered Capsain Hardy aboard, and with a stern countenance said,—"You have done, Sir, a very important piece of service to the throne,—you have added to the honour and riches of your country by your diligence,—but don't you know that you are liable at this instant to be shot for quitting your station." "He is unworthy of bearing a commission under her Majesty," replied the captain, "who holds *his life* as aught, when the glory and interest of his queen and country require him to hazard it." On this heroic answer, he was dispatched home with the first news of the victory, and letters of recommendation to the queen, who instantly knighted him, and afterwards made him a rear-admiral.

HAMLET.—Shakespeare's notion of royal carousing in Denmark, seems to have been very well founded. In 1632, Mr. Howell, who went as secretary with Leicester, the English ambassador to the King of Denmark, says, "The king feasted my lord once, and it lasted from eleven o'clock till towards the evening, during which time, the king began thirty-five healths. His majesty was taken away at last in his chair, but my Lord of Leicester bore up stoutly all the while, so that when there came two of the king's guard to take him by the arms,

as he was going down the stairs, my lord shook them off, and went alone.

"The next morning I went to court for some dispatches, but the king was gone a hunting at break of day, but going to some other of his officers, their servants told me, without any appearance of shame, that *their masters were drunk over night, so that it would be late before they would rise.*"

THE COLLECTOR.

No. III.

Collatis undique membris.—HOR.

SECRET POISON.

"THE art of poisoning never excited more attention in France, than about the year 1670. Mary Margaret d' Aubray, daughter of the lieutenant-civil Dreux d' Aubray, was, in the year 1651, married to the Marquis de Brinvillier, son of Gobelin, president of the chamber of accounts, who had a yearly income of thirty thousand livres, and to whom she brought a portion of two hundred thousand. He was mestre de camp of the regiment of Normandy, and during the course of his campaigns became acquainted with one Godwin de Sainte Croix, a young man of a distinguished family, who served as a captain of cavalry in the regiment of Tressy. This young officer wwas then a needy adventurer, became a constant visitor of the marquis, and in a short time paid his addresses to the marchioness, who lost her husband after she had helped to dissipate his large fortune, and was thus enabled to enjoy her amours in greater freedom. Her indecent conduct, however, gave so much uneasiness to her father, that he procured a letter de cachet, had Sainte Croix arrested, while in a carriage by her side, and thrown into the Bastille*. Sainte Croix there got acquainted with an Italian named Exili, who understood the art of poisoning, and from him he learned it. As they were both set at liberty after a

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* Voltaire says, that the father did not get Sainte Croix thrown into the Bastille, but sent him to his regiment. This, however, is not the case; for this reprobate was at that time not in the army.

year's imprisonment, Sainte Croix kept Exili with him until he became perfectly master of the art, in which he afterwards instructed the marchioness, in order that she might employ it in bettering the circumstances of both. When she had acquired the principles of the art, she assumed the appearance of a nun, distributed food to the poor, nursed the sick in the Hotel Dieu, and gave them medicines, but only for the purpose of trying the strength of her poison undetected on these helpless wretches. It was said in Paris, by way of satire, that no young physician, in introducing himself to practice, had ever so speedily filled a churchyard as Brinvillier. By the force of money, she prevailed on Sainte Croix's servant, called La Chauseé, to administer poison to her father, into whose service she got him introduced, and also to her brother, who was a counsellor of the parliament, and resided at his father's house. To the former the poison was given ten times before he died; the son died sooner; but the daughter, Mademoiselle d'Aubray, the marchioness could not poison, because, perhaps, she was too much on her guard; for a suspicion soon arose that the father and son had been poisoned, and the bodies were opened. She would, however, have escaped, had not providence brought to light the villany.

Sainte Croix, when pre paring poison, was accustomed to wear a glass mask; but as this once happened to drop off by accident, he was suffocated, and found dead in his laboratory. Government caused the effects of this man, who had no family, to be examined, and a list of them to be made ont. On searching them, there was found a small box, to which Sainte Croix had affixed a written request, that after his death it might be delivered to the Marchioness de Brinvillier, or, in case she should not be living, that it might be burnt. Nothing could be a greater inducement to have it opened than this singular petition; and that being done, there was found in it a great abundance of poisons of every kind, with labels on which their effects, proved by experiments made on animals, were marked. When the marchioness heard of the death of her lover and instructor, she was desirous to have the casket, and endeavoured to get possession of it, by bribing the officers of justice: but as she failed in this, she quitted the kingdom. La Chaussée, however, continued at Paris, laid claim to the property of Sainte Croix, was seized and imprisoned, confessed

more acts of villany than were suspected, and was, in consequence, broke alive on the wheel in 1673.

A very active officer of justice, named Desgrais, was dispatched in search of the marchioness de Brinvillier, who was found in a convent at Liege, to which she had fled from England. To entice her from this privileged place, which folly had consecrated for the protection of vice, Desgrais assumed the dress of an abbé, found means to get acquainted with her, acted the part of a lover, and having engaged her to go out on an excursion of pleasure, arrested her. Among her effects at the convent, there was found a confession, written by her own hand, which contained a complete catalogue of her crimes. She there acknowledged that she had set fire to houses, and that she had occasioned the death of more persons than any one ever suspected. She remarked also, that she had continued a virgin only till the seventh year of her age. Notwithstanding all the craft which she employed to escape, she was conveyed to Paris, where she at first denied every thing; and, when in prison, she played piquet to pass away the time. She was, however, convicted, brought to a confession of her enormities, became a convert, as her confessor termed it, and went with much firmness to the place of execution, on the 16th of July, 1676; where, when she beheld the multitude of spectators, she exclaimed, in a contemptuous manner, 'You have come to see a fine spectacle!' She was beheaded, and afterwards burned; a punishment too mild for such an offender. As she had been amused with some hopes of a pardon, on account of her relations, when she mounted the scaffold, she cried out "*C'est donc tout de bon*†"

Among a number of persons suspected of being concerned in this affair, was a German apothecary, named Glaser, who, on account of his knowledge in chemistry, was intimate with Exili and Sainte Croix. From him they had both procured the materials which they used, and he was some years confined in the Bastille; but the charge against him being more minutely investigated, he was declared innocent, and set at liberty. He was the author of a treatise of chemistry, printed at Paris in 1667, and reprinted afterwards at Brussels in 1676, and at Lyons in 1679."

REVIEW OF BOOKS.

PROBATQUE CULPATQUE.

A New Illustration of the Sexual System of Carolus Von Linnæus, comprehending an elucidation of the several parts of the Fructification; a Prize Dissertation on the Sexes of Plants; a full explanation of the classes, and orders of the Sexual System; and the Temple of Flora, or Garden of Nature, being picturesque botanical, coloured plates of select Plants, illustrative of the same, with descriptions. By Robert John Thornton, M.D. &c. &c. imperial folio.

We are not more astonished at the magnificence of this splendid volume, than at the enterprizing spirit which suggested the publication, and the zeal and perseverance which have been shewn in conducting it through the press. Dr. Thornton has indeed raised a "British trophy in honour of Linnæus," which has never been equalled, and will perhaps never be excelled.

Of such a work we have only to state the contents. It has no demand upon criticism. It commences with a dedication to the queen. "as an *eternal* memorial of that patronage which is granted to botany by her most gracious majesty." The *preliminary observations* which follow, include a description of the *five* parts of flowers; viz. the pistillum, stamen, corolla, calyx, and noctarium, with their analysis or divisions into sexual kinds.

These observations form a proper introduction to the translation of the *Prize dissertation on the sexes of Plants*, by Linnæus, written in 1759. The *origin of the Sexual System*, which we shall transcribe, comprizes a brief account of the early history of this wonderful man, "Linnæus was ushered into the world in the month of May, 1707, and as this great naturalist observes in his diary," his parents received their first born with joy, and devoted the greatest attention to impressing on his mind the love of virtue, both by precept and example. The same thing that is said of a poet, "*Nascitur, non fit*," may be, without impropriety, applied to the subject of this memoir. From the very time that he first left his cradle, he almost lived in his father's garden, which was

planted with some of the rarer shrubs and flowers; and thus were kindled, before he had well left his mother's arms, those sparks, which afterwards produced such a blaze." As he advanced in youth, it is mentioned in the diary, " that he never ceased from harassing his father with questions about the names, qualities, and nature of every plant he saw, and often used to enquire more than even his father, who was an expert botanist, was able to answer." " Whilst at school," the diary continues, " he employed his play hours in hunting after plants :" hence he was called " The little Botanist." He had made an herbarium " at this early period," and " his plants were classed after the system of TOURNEFORT." From school he went to " the university of Lund." Thence he removed to the famous university of " Upsal." Here an accident brought him early into notice. " In the autumn of the year 1729, LINNÆUS was examining very intensely some plants in the academic garden, when CELSUS, a venerable divine, happened to have repaired thither for the same purpose. They fell into conversation, and CELSUS was so struck with admiration at the vast knowledge of plants discovered by LINNÆUS that he requested him to bring his Herbarium along with him, which was even then very rich, and live with him free of expence." LINNÆUS frankly observes in his diary, that in the library of CELSUS he first saw a review in the *Leipsic Commentaries of* VAILLANT's " Discourse on the Structure of Flowers," which strongly inculcates *the sexes of plants**, and that this induced him to be more attentive to the stamina and pistilla in flowers, and that after minute and diligent observation, he found them to vary even as much as the petals themselves; upon which last circumstance the famous system of TOURNEFORT is founded." The result of this extended enquiry LINNÆUS committed to writing, and CELSUS was so pleased with this manuscript treatise on the sexes of plants, that he sent it to RUDBEE the professor of botany at Upsal, who expressed much approbation, and in consequence desired LINNÆUS to be sent to him. The result of this meeting was the appointment of LINNÆUS as lecturer in the room of RUDBEE, who was now too far advanced in years to continue lecturing. LINNÆUS, therefore, gave

* The discovery of *the sexes of plants* is often arrogated by the French to Vaillant, but justly belongs to our own countryman, Sir Thomas Millington.

his first public lecture in that university in the spring of 1733, and although only *twenty-three years of age*, was received by the pupils with every flattering mark of approbation; and RUDBEE appointed him also tutor to his sons, and he enjoyed in the house of the aged professor, every opportunity of further improvement. RUDBEE had formerly travelled over *Lapland* in the year 1679, at the command of CHARLES XI. but his journal was destroyed by the great fire at Upsal, in 1702; but the ancient professor, with the garrulity of old age, would often discourse with him of his "youthful encounters," what he had seen, the new plants he had discovered, and he kindled up an ardent desire in the youthful mind of LINNÆUS to visit those regions. Providence appears always to have interfered for his advancement. GUSTAVUS ADOLPHUS, the reigning monarch, had directed the *Royal Academy of Sweden* to appoint some person to explore the natural productions of the Arctic regions. Every eye was naturally turned towards LINNÆUS, and, notwithstanding the sacrifice, even RUDBEE wished to see his former labours revive by those of his successor. LINNÆUS had even at this period planned out his *Sexual System*, but no body of plants had been arranged under it, which was another great stimulus to the active enterprizing mind of LINNÆUS to accept the lure of ambition held out by the *Royal Academy*. Accoutred as he appears in our painting*, he visited the whole of Lapland, in the year 1732.

Solus Hyperboreas glacies, Tanaimque nivalem,
Arvaque Rhipæis nunquam viduata pruinis
Lustrabat, * * * *

VIRG. GEORG.

This gave origin to his immortal work, the "*Flora Lapponica*," where LINNÆUS relinquished all former systems, and arranged the Northern plants he had collected according to their sexes, which greatly excited the attention of the botanist, and the world, towards THE SEXUAL SYSTEM.

This system at first had to encounter the opposition of the highest literary eminence in every country. In *Russia* it met with a most violent and bigotted opposition from SIGESBECK; in *Germany*, the envious resent-

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* A fine mezzotinto by Kingsbury, from an original picture by Hoffman, in the possession of Dr. Thornton.

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ment of HEISTER; in *France*, the ridicule of BUFFON; in *Switzerland*, the enlightened, but still prejudiced, rejection of HALLER; in *Italy*, the decided and laborious opposition of PONTEDERA; and in *England*, the sarcastic and futile objections of ALSTON: whilst at home it was much opposed from the general envy of merit.—But it soon triumphed over every obstacle, and notwithstanding the celebrated works of a TOUNNEFORT and a JUSSIEU, it is even at this day, received as the predominant system in *France*, a country justly celebrated for the number of its learned men, and the general thirst after real knowledge, and great encouragement to science and men of letters, but suspected of being extremely *national;* whilst in *Russia, Germany, Switzerland, Italy*, and *England*, although there are *fifty-two* different systems of Botany, and we can boast of a RAY yet the SEXUAL ONE is the only system, that is *universally* adopted."

An *analysis* of this system is next given, with an engraved *symbolical* representation of it; a Table of its orders; and a synthesis of the system, to which Dr. Thornton has annexed his *reformed sexual system*, with an apology for his boldness in attempting to alter the plan of the illustrious LINNÆUS.

"I am aware (he observes) that venturing to reform in such a degree the Sexual System, as I have done, will bring upon me, with some, much severe reproach. I am conscious, indeed, ai well as others, that the credit of the *Sexual System* of LINNÆUS, as an *invention*, surpasses all power of praise, and hence has found enthusiastic admirers; and with timid hands I have ventured totake to pieces the *superstructure* he raised, and build up from the *old materials*, which I have *carefully* and *religiously* preserved, a NEW EDIFICE, suited to mosdern improvement and convenience; hoping, however, that those who may, hereafter, publish the works of Linnæus, will bring the Sexual System as delivered by himself, and not edite forward, in the works said to be those of Linnæus, what he never either thought or wrote."

The picturesque botanical plates are in number thirty-one.—1. Æsculapius, Flora, Ceres and Cupid, honouring the bust of Linnæus.—2. Cupid inspiring Plants with Love.—3. The Sexual System of Linnæus.—4. Snow Drop.—5 Persian Cyclamen.—0. Group of Hyacinths. 7. Group of Roses.—8. Group of Carnations—9. Group of Auriculas.—10. Group of Tulips.—11. The Queen.

12. American Aloe.—13. Nodding Renealmina.—14. Night-blowing Cereus.—15. Oblique-leaved Begonia.—16. Large-flowing Sensitive Plant.—17. Common Passion-flower.—18. Winged Passion-flower.—19. Quadrangular Passion-flower.—20. White Lily.—21. Superb Lily.—22. Dragon Arum.—23. Hisute Stapelia.—24. Pitcher Plant.—25. Rhododendron.—26. American Cowslip.—27. Narrow-leaved Kalmia.—28. China Limodoran.—29. Indian Canna.—30. Sacred Egyptian Bean. 31. Blue Egyptian Water-Lily.

Each scenery is appropriated to the subject. Thus on the *night-blowing* Cereus we have the moon playing on the dimpled water, and the turret clock points XII. the hour at night when this flower is in its full expanse. In the *large-flowering* MIMOSA, first discovered on the mountains of Jamaica, we have the humming-birds of that country, and one of the Aborigines struck with astonishment at the particularities of the plant. In the *Canada* LILY there is expressed the shade it delights in, with a sky whose clouds yet contain snow within their bosom. In the *narrow-leaved* KALMIA, which comes forth under the same zone, but at an earlier season the mountains are still covered with their fleecy mantle. The *nodding* RENEALMIA, on the contrary, has a warm sky, and cocoa-nut trees skirt the distant scenery. The Auricula is represented as flourishing on Alpine mountains, when the utility of their banner becomes conspicuous. In the DODOCATHEON, or *American* COWSLIP, a sea-view is given, and a vessel bearing a flag of that country: the same is shewn by a butter-fly in the plates of the *oblique-leaved* BEGOIA; and the *Pontic* RHODODENDRON. In the *Chinese* LIMODORON, and the *Indian* CANNA, are represented the Pagodas of the east. The TULIPS and HYACINTHS are placed in Holland, where these flowers are particularly cultivated, embellishing a level country. The ALOE erects in contrast its stately form among mountains, and the height and length of the whole plant may be seen in the back ground. In the *maggot bearing* STAPELIA, we find represented a green African snake, and a blow-fly in the act of depositing her eggs in the flower, with the maggots produced from this cause. The clouds are disturbed, and every thing looks wild and sombre about the *dragon* ARUM, a plant equally poisonous as fœtid. In the *white* LILY, where a dark back-ground was obliged to be introduced to relieve the flower, there is a break, presenting to the view a temple, the only kind of architecture that can be admitted in a

garden. Hence the several species of PASSION-FLOWERS are seen clambering up pillars, reaching to different heights.

These beautiful plates, richly coloured, from paintings by Dr. Thornton, Pether, Reinagle, &c. are accompanied by full explanations, and apposite extracts from our best authors, both in prose and poetry; with notes and classical illustrations in abundance.

Among the other embellishments, (besides several allegorical subjects,) are a portrait of Dr. Thornton, engraved by Bartolozzi from a painting by Russell, and of the Queen, by Sir William Beechey; four portraits of Linnæus:—1. From the original picture (painted by Hoffman, a pupil of Linnæus,) in the possession of A. B. Lambert, Esq. vice-president of the Linnæan society; 2. in his Lapland dress; 3. his bust; 4. a medallion, by Inlander; and an exquisite head of Sir Thomas Millington, engraved by Woolnoth.

It was Dr. Thornton's original intention to have presented the world with seventy plates on the same grand scale, but for the unpropitious state of the times, and the vast increased expense which would have been thereby occasioned to his *subscribers*.

Some elegant panegyrical poems, from the pens of Dr. Shaw, Mr. Maurice, and Mr. Pratt, conclude this splendid volume, which reflects infinite credit on the *press* and the *fine arts* in this country, and entitles its ingenious and public-spirited author to the admiration and gratitude of every friend to botanical science.

An Essay on the Character of Ulysses, delineated by Homer; originally read at the Literary Society at Exeter. By the late Richard Hole, L. L, B. 8*vo.* 3*s.* 6*d. Johnson.*

As every thing from the pen of Mr. Hole must be acceptable to the literary public, we are thankful to his friends who have selected from his papers this valuable little treatise. The object of the essay is to prove that Homer's intention, in drawing the fine character of Ulysses, was to exhibit "a model of piety and patience, of exemplary affection to his family, friends, and country: of consummate valour, conduct, fortitude and wisdom; not perfectly faultless, but that of an elevated human character, fit for admiration and imitation." The

subject is treated with infinite skill, and the essay drawn up with great elegance.

A Letter to the Right Rev. Dr. Beilby Porteus, Lord Bishop of London, on the subject of his citation of the writer before the Spiritual Court, on an unfounded charge respecting certain Doctrines contained in his Visitation Discourse, preached before Dr. Gretton, Archdeacon of Essex, at Danbury, July 8, 1806. 1*s.* 6*d.* *Eaton.*

This letter, instead of proving the charge against the preacher to have been *unfounded*, fixes it more strongly upon him. A more jesuitical defence we have never read; and if Mr. Stone's arguments were once admitted, the *thirty-nine articles of the Church of England* would, indeed, be on a par, as he himself seems to infer, "with the reveries of the Koran, or with the fables of the Talmud."

A sentence has lately been passed on Mr. Stone in the Ecclesiastical Court, for this novel and daring violation of his duty as a beneficed member of the established church.

Thoughts on the subject of Education at School; addressed to his Friends. By John Bullar. 1*s.* 8*vo.* *Williams.*

Mr. Bullar here sets forth his plan of education, in which the only striking novelty is, that his scholars shall only attend his own place of religious worship!

History and Antiquities of Stratford upon Avon, comprising a Description of the Collegiate Church, the Life of Shakspeare, and Copies of several Documents relating to him and his Family, never before printed; with a Biographical Sketch of other eminent Characters, Natives of, or who have resided in Stratford. To which is added a particular Account of the Jubilee, celebrated at Stratford in honour of our immortal bard, with eight Engravings. By R. B. Wheler. 7*s.* 8*vo.* *Longman.*

The industry and research of Mr. Wheler merit com-

mendation; but his book is exceedingly heavy, and even the name of Shakspeare will scarcely recommend the cumbrous materials which are here so laboriously collected. The accounts of the jubilee were before sufficiently full and particular.

The Fifth of November; a Drama in Three Acts, written for Schools. By Edmund Philip Bridel, L. L. D. Master of the Academy, Islington. 1*s.* 6*d.* 12*mo. Richardson.*

We decidedly object to *school theatricals*, as affording a bias towards a profession for which the young *Roscii* may have no real qualification, and consequently leading to a neglect of other more profitable pursuits. There is ingenuity, however, in this little drama, which is well adapted to the capacities of youth, and in which the story of *Guy Fawkes* is judiciously treated.

The Saunterer; a Periodical Paper. By Hewson Clarke, of Emanuel College, Cambridge. Second Edition, with additions, and a sketch of the author's life. 12*mo. 2 vols. Ostell.*

We have felt great pleasure in the perusal of these numbers, which are the production of a young man of extraordinary talent, possessing singular powers of discrimination, with an original turn of thinking. Among the minor collections of periodical papers, the *Saunterer* deserves a distinguished situation.

Public Spirit. 8*vo.* 3*s. Asperne;* 1808.

"Great dangers to our country are impending; the crisis of her fate approaches.

"We anxiously turn our eyes towards the external foe, whose gigantic strength is now stretched forth, in every direction, to overwhelm us; and we place ourselves, with manly fortitude, in the best attitude of defence of which we are capable. Our courage is undaunted, and we feel no dread of the result. Different opinions may dictate different postures to be assumed; but to guard against

the open hostilities of the enemy is deemed to be our paramount duty, and we overlook all others.

" We are blindly confident, that whilst our energies are, in that manner, prepared against him, there remains no cause to suspect ourselves. We easily believe it to be impossible that any men, or any party, can, in any war, prove false to their country, and least of all in such a war as the present; heedlessly believing the popular axiom to be true, that, when the country is imminently threatened from without we shall forget all party disputes and grievances within, and instantly rally in a firm phalanx round the throne, for our common security. Thus, further reflection is banished.

" Under this soothing reliance, and from want of proper reflection, we seem insensible to dangers, not indeed apparently terrific in their hourly progress, but of equally destructive magnitude with the hostile discharge of cannon, and by which our ruin may be as completely accomplished, unless the precaution be applied.

" Without either exaggerating or diminishing the danger of the military preparations which are making against us; and without depreciating, on the other hand, the means of defence which have been put in practice, let us be aware, that in the fluctuation of public parties there unhappily now exists within ourselves an unfavourable change of circumstances, of a most alarming nature, in the principles of our political character. Hence arise the dangers to be cautioned against; for our alert enemy is ever on the watch, to profit by insidious and undermining measures, as much as by the strong arm of open hostility.

" Already may we fancy that a sardonic smile upon his countenance shows his belief, that we are taking the means which may effectively paralyse our own exertions, and favour his wishes.

" What new remedy is to be pointed out? No new remedy: but the application of approved remedies, to a disorder which now appears in a new shape.

" The endeavour, in these pages, will be briefly and fairly to examine our situation. pointing out the nature of our neglected dangers, together with the faults from which they spring; and this from the earnest desire of exciting, in behalf of our otherwise devoted country, every patriotic sensation which, from inauspicious causes, may have too long remained supine."

In this investigation the author discovers much good sense, and coolly examines the state of the public mind, and the actions and motives of our leading men in and out of power. Excessive confidence he conceives to be one of our chief errors.

" We are unfortunately, accustomed rashly to think too highly of our own political character, and therefore too lightly of the means of its being assailed. We deem ourselves true to our country, because perhaps we do not sell ourselves, in the grossest sense of the word, for vile trash. But to be false, comprehends a great deal more: we are false in tendering to the enemy any services whatsoever, to the prejudice of our country. Such services are various: they may be gratuitous, as well as purchased by him; they may be indirect, as well as direct; passive, as well as active; they may be even bestowed unconsciously; for pride may disdain to accept a proffered bribe, whilst a different attack secures a stronger hold upon a weak and unguarded head, or a wicked heart: and whether an ignorant dupe be made, or a willing instrument be found, the service is the same. Men in public life, not sufficiently enlightened, frequently become the Marplots of the system of their own government, and thereby unwary instruments in furthering the wishes and projects of the enemy. A soldier, who wields his weapon either unskilfully or intemperately, is dangerous to his comrades more than to his foes. In which way soever any of those mischiefs are accomplished, our right political character is undermined, and the watchful duty to our country undischarged.

" By this high estimation of ourselves, we have been deceived, also, most glaringly, in our conception of the means employed by the enemy against the powers of the continent; imagining that he owes much of his success to the effects of pecuniary bribes on ministers and generals, and other characters placed in authority. If he has been, on that account, victorious, we have good reason to rest satisfied that similar means will not avail against Britons. But let us not dream over this unproved surmise, worthy only of popular prejudice. We cannot be wrong in taking for granted that the high servants of other powers were as inaccessible to direct bribery, as persons in similar spheres in our own country."

In order to form a just idea of the present condition of the country, the writer goes back to the French revolution, and states the various effects it had upon the people of this country. The agents of France were active among us. "Crowds of Frenchmen, with all the native ardour of their volatile character, were engaged to disseminate her doctrines, indefatigably, through the means of the press, and through seductive personal intercourse, addressed to the personal prejudices, the passions, the weaknesses or grievances of every nation, and of every individual whom they could assail. Crowds of French women, too, were to devote themselves with equal zeal to the same purposes." To the influence of this agency he attributes the treasonable practices in 1795; the assistance which the French cause derived from our press; the deputation to Paris; and even Mr. Fox's admiration of the French revolution, and his opposition to the war. The author is here perhaps a little too fanciful. After a brief review of the progress of the French arms on the continent, and the different changes of *men* and *measures* which have taken place in this country; Mr. Addington's peace of Amiens, and Mr. Fox's subsequent negociation, &c. &c. the author minutely examines the conduct of the present ministry and opposition, of both of whom he makes great complaint, not, we think, without ample reason. It seems to be his opinion that our chief danger lies in the weakness of the public counsels, and the party spirit which prevails in parliament. He concludes by exhorting us to carry on the war with spirit.

"Peace not being at our call, but in her option, we may, therefore, be obliged for many years yet to come to wage against her a war of defence. France is ardent, powerful, and enterprising; and we, too, are bold, strong, and amply provided with means both of safeguard and annoyance. If we should, notwithstanding, be subdued, it will not have been by open hostilities; we shall have been ruined by our own faults alone; by the corruption and passive weakness of that public spirit which France never fails to assail in every direction, and which finds itself in the midst of her seductive arts, like a bark opposed to an impetuous tide, where it can be effectually preserved by the incessant use of the stemming oars; but, in the unguarded relaxation of a moment, is precipitated to destruction."

THE DRAMA.

ALL THE WORLD'S A STAGE.——*Shakspeare*

MR. CONDUCTOR,

The observations that I here present to you were intended for one of the daily prints, and delivered for publication accordingly. The editor, however, for want of room, inserted but a moiety of them, to the injury, as I apprehend, of my general argument. If the whole, connected essentially, as I deem it to be, should be thought entitled to a place in the Cabinet it is at your service. S.

London, May 18th. 1808.

MACBETH, AND MISS SMITH'S PERFORMANCE OF THE LADY.

It is much to be desired that this drama, the noblest emanation of the author's incomparable genius, were disencumbered of the false and meretricious ornaments with which D'Avenant has disgraced it, and were represented with the plain sublimity in which it originally appeared. The weird sisters personated and habited so as to excite their officed terror only, and the ludicrous assemblage of witches, "black, white and grey, with all their trumpery" for ever banished from those scenes; this, however, would require an effort of sound judgment and resolution, hardly compatible with the bad taste and frivolous pursuits of these times; hopeless therefore of any speedy reformation on this subject by the managers, let us turn to the performance of the two great characters in the play.

Macbeth, indeed, by Mr. Kemble, so frequently the subject of remark, and often of well-earned eulogy, affords little occasion for notice at this time; but concerning his "new partner of greatness" as there was much to be admired, it is fit that something should be said. A just personification of Lady Macbeth is perhaps the most difficult and dangerous undertaking an actress can enter upon: that silent but efficient aid, derived from the contagion of the gentler affections, from pity, sorrow, love; or, even from the turbulent emotions of the mind, from anger, jealousy, revenge "she must not look to

have" in the sympathetic bosoms of hearers or spectators; her only operant power is terror, a frigid and unsocial passion, and hence perhaps it is that no actress, at least in modern times, has been found fully adequate to the task; the according testimony indeed of the best living or recent opinions, may warrant a belief that Mrs. Pritchard displayed successfully the portraiture of this singular character; but when we hear a performer of our day whom the public has long and deservedly applauded, extolled as a perfect representative of Lady Macbeth, and find this part held forth and distinguished as the pattern of her excellence, true criticism must reject the fallacy of the assertion and the injustice it imposes upon that great actress herself, who in many other situations of the drama sustains an eminence above all rivalship: physical defects may often be lessened or concealed; but they will sometimes be too stubborn for the force of art, and thus, in the language of venial compliment, the poet said "Pritchard's genteel and Garrick's six feet high" it cannot be denied that the former was eclipsed by the easy elegance of Mrs. Woffington, and the latter overborne by the majestic stature and deportment of Barry. The first appearance of Miss Smith last night in Lady Macbeth could not fail to conjure up, perversely to our mental view, the comparative superiority of Mrs. Siddons's person: the effect was strong but it was momentary; a delicate yet powerful and distinct varied voice, a pure, correct, and exemplary enunciation, guided at once by a sound understanding, a correct ear, and a discriminating taste, a frame and expression of features not inferior to that of Mrs. Siddons herself, with action always just and frequently commanding, soon led us to the forgetfulness of her moderate stature, though oppressed, incidentally, by the towering dignity of her lord: It is the duty of an artist to contemplate the works of a renowned predecessor or contempary with unaffected reverence, but not with servile devotion, and Miss Smith occasionally varied, and with advantage, from the model that was before her. When Macbeth, incited to the murder of Duncan, interposes—"if we should fail" Mrs Siddons with cool promptitude replies "we fail" the punctuation, indeed was suggested by Mr. Steevens; but it appears much too colloquially familiar for the temper and importance of the scene; a failure, which, here, must be ruin, is an idea that could never be urged with temerity or indifference, and we heard the words

with more decorum and much better effect from Miss Smith "we fail?" i. e. is it to be supposed that we, possessing as we do, the power to overcome every obstacle, can miscarry? In the sleeping scene too, we have generally observed that the candlestick was deliberately placed upon the table in order to let the lady act the washing her hands more freely, but Miss Smith contrived to represent this *action of a dream* more naturally with the light in one hand.

Some faults, no doubt were discoverable, the most material of which was an emotion of tenderness at times, and a querulous sensibility not proper to the character of Lady Macbeth's cool, deliberate, and inflexible resolutions by which the poet has distinguished her. Great allowance is due for the peturbation of the *actress*, in so perilous and trying a situation, and into these perhaps, much of the objection just hinted may be resolved: enough however was displayed of power, judgment, and execution to warrant a prediction, that as Miss Smith has already advanced to the first class in her profession, Lady Macbeth bids fair to rank among the first of her performances.

S.

London, May 12th 1808.

LETTER FROM A FRENCH OFFICER,

WHO WAS PRISONER OF WAR IN IRELAND, IN 1759, RESPECTING THE PERFORMERS, ON THE DUBLIN STAGE, AT THAT TIME.

I HAVE be vid my friend, Mr. Moatlie, veri often at de Comedie *, vhere is dam high price; two livres and more for de gallerie; von half carry you to de opera at de Parterre †; but, I am inform, dat de chef comedians traite demselve like de men of qualité, and de actrices have large sallairie, vich make de grand price. Dey be juste as vid us; some good, some baad. De principals are Messs. Barrie, Voodvar, Mosope, Spaarke. Barrie be de fine person, tall and vell made, and do veri vell in de tragedie, when he no take too much pain how he

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* The comedie, in French, signifies the play-house only; and not any species of plays.

† The pit in Paris.

valk, staand, or torn about; dat often spail all. Voodvar, when he do vell, is de inimitable; but he chuse to please de canaile too often, vich bring de most monie. Mosope be de excellent for de tragedie, vich agree vell vid his phisonomie, person, and vaice. 'Tis pity, vat I am told, dat he vas taght by anoder at de first, vich keep down his own genie. Spaarke be the canical dog, an make laaf all de varld vid his grimace. Dey could no do vidout him. Dere be oder comediens, whe have deir merite. Dere is von Foote; but I no like him, for mimique de Frenchman. Dere is anoder, I forgette his name, who mimique nothing but one kettle-drum, romble, romble, romble, toutjours.

Dey are all, vidout exception, dam ogly, vid ded eyes; for vant of red on de cheeck, no brillancy, no life 'tall, or concupiscence vatever; but, in deir vay of playing (vich be much vorse dan de Franch vay) one, too or tree, be very good actrices. Von madam Fizenrie, morbleau! fright me in von tragedie. 'Tis de Franch tragedie pot in Englis, de Andromache, vich doy vonderfully peint de power of love in voman's heart, in all de varieté of strange pashons dat come, von after t'oder, or all togeder, vhen she resolve on von man, and no oder for spouse. Mon dieu! von time adore, von time hate de poor man; vill have him kill, because she love: den kill de man dat kill him, because she hate! veri fine all! but heven garde me from de like love. In oder parts, madam Fizenrie do well, but is beste in one furie. Madame D'ancere, vid a leetle more red, vould be veri lovely; and is justely de Belle-Angloise, but no de Franch beauté; and vet do most gaillarde among dem. She please moch all de millors always, do meny parts vell 'nough, an may have vat sallaire she please; dat is, from de maistre of the comedie as actrice.

BAGATELLE.

AN ADDRESS TO THE LADIES

ON THE INDECENCY OF APPEARING AT IMMODEST PLAYS,

No pardon vile obscenity should find,
Tho' wit and art conspire to move your mind. POPE.

The stage might be made a perpetual source of the most noble and useful entertainments, were it under proper regulations

SPECTATOR, VOL II. No 93.

IT has often, I think, been observed, that the genius and complexion of a people are to be collected from

the nature of their public diversions:—Some degrees of justice the maxim certainly carries with it, and therefore, where the general taste of a people, in this respect, is depraved, we have great reason to infer, a proportionate depravity of manners; the latter, is almost necessarily the consequence of the former, and we find from every day's experience, that errors in judgment, are but too generally productive of errors in practice.

How far the stage in particular, by due restrictions, might become subservient to the interests of virtue and morality, is a point I shall not at present discuss, nor shall I enter the lists with those, who with more ill-nature than judgment, affirm, that a theatre is the bane of a nation, and that plays, without exception, are absolutely subversive of decency and good-manners:—— Disquisitions of this sort, I shall entirely wave, after observing, that calumnies of so general a nature, are always unmeaning and self-confuted.

The thinking and the dispassionate, as well among the ancients as moderns, have pretty generally allowed that the stage is a most instructive school, and, under proper regulations, conducive to the best purposes.—This then I shall lay down as an axiom, and therefore, all I may hereafter advance, is only to be understood, as respecting indecent plays, which, to speak with Dr. Swift, are the scandal of our country and religion.

Now as plays are designed for the amusement of the many, and as it is the taste of the people, which gives the stamp to writings calculated for public entertainment; so, were we to trace the evil I am here exposing, to it's first source, and charge the indecency of immodest plays, on those who wrote them; the poets perhaps in their excuse, would plead, that they were compelled by necessity, they wrote for bread, and therefore, they were necessarily forced to oblige their patrons, to gratify the prevailing passion, though at the expence of virtue and decency itself.—The managers of the playhouses who sanction the infamous productions, would urge for themselves, that they were under the same obligations to their spectators, and for the very same reasons, and therefore, must always be ready to please the town, whatever may be the sacrifice.—The players would tell us, that as they are almost entirely under the direction of their employers, and consequently unavoidably

forced to personate just such sort of characters as they assign them; they therefore think themselves but little culpable in the affair; and thus, at this rate, the blame at last will fall upon the town in general, or those who frequent those immodest plays, and poet, manager and player, will alike expect us to acquit them.—But alas, excuses of this sort, where the morals of a nation are at stake, are by no means to be admitted, however plausible they may at first appear, since nothing is more evident, than that the several persons here referred to, are all greatly criminal, though perhaps in different degrees. The poet no doubt may be considered, as the first, the principal agent; the manager is intitled to a second share of guilt, while the player, it is confessed, is the last, and least in the scandalous combination. In short there can be no adequate excuse for doing wrong; men can by no means be pardonable, who pursue their own interests, by measures impious and immoral, nor should any, however circumstanced, carry their regards either for themselves or others, to greater lengths, than virtue and morality will justify or warrant. Thus much I could not help hinting, with respect to poet, manager and player, the grand instruments of vice, in the case of immodest plays; though it is not my design at present, professedly to apply to either, for the redress of the enormity in question. It is in the power of them, 'tis certain, effectually to remove the grievance, by withholding their service and assistance; but at this time, I have another scheme in view, since the public, no doubt, after all, are sufficiciently able to prevent the mischiefs arising either from the writing or performance, of immodest plays. To the town then, I now apply. It is in the power of the public, to remove the charge of abetting the cause of bawdry and obscenity, by discovering, for the future, juster notions and a more refined taste, by discountenancing every representation, which tends in the least to the ridicule of decency, and the discredit of innocence and chastity.

But as remonstrances to the public in general, are now-a-days of little avail, I shall for once make an experiment, and considering the ladies, as beings endowed with reason and liberty, and therefore accountable, confine myself on this occasion to them alone. However the men may laugh at character and reputation, and however slight the obligations to chastity, in a libertine age,

may be considered with regard to them*, yet the women surely are in earnest, on these important points; nor has any philosopher, I hope, yet appeared, hardy and learned enough to prove that virtue in them is unnecessary. To the ladies therefore, I would here be understood to address myself.—They are always ready to attend to the voice of reason and ever judge with candour, coolness, and impartiality. It is in their power to put a stop to this national reproach, and to prevent for the future, the performance of an indecent play.—It is for their interests I am now more particularly concerned, and in their service more especially engaged.

That modesty is the grand, the principal ornament of the fair, none surely, but the abandoned of the sex will deny.—Every woman is ambitious of being accounted virtuous, as well in thought and in word, as in action. A lady's character and reputation is considered, deservedly considered, as a treasure inestimable, and to asperse or defame it, without a cause, is committing an injury which cannot be repaired.—"To filch from her her good name, is robbing her of that which makes her poor indeed."—The more valuable the possession, the greater care and circumspection are required to maintain and secure it. Now how far women who voluntarily and knowingly attend an indecent play, give occasion for scandal, and really deserve it, is a point, which it would well become them to consider. Circumstances and appearances are all the *data* from which we can possibly form any adequate judgment, one of another:—It is the behaviour alone which discovers the heart, and therefore, those who frequent immodest plays undoubtedly give but too much reason too imagine, that their thoughts are not so perfectly delicate, or so absolutely pure as might be wished.——I am very unwilling to believe, that the ladies my cotemporaries, are more loosely inclined than those of earlier ages; but really, when I hear of plays which are big with obscenity, being performed to crowded houses, frequently.* I am almost tempted to suspect that the whole female world, either are or would be prostitutes.—What could it be, but an approbation of the sentiments of the drama, which could induce them at the beginning of this season†,

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* The *Wonder*, and *Beaux Stratagem*, for instance.

† See Mr. Hume's Human Nature.

go to *The Chances*, a play, which in a well regulated state, never have been suffered to make its appearance, or if it had appeared, a play, which the public resentment should have *damned*, on its first performance?—What reasonable excuse can women give for being present at a representation, where every scene and speech is so scandalously licentious, and where the whole plot and design seems calculated to persuade them, that a *Wife* is a less eligible character than a *Mistress*?—In short, thus much we may conclude universally with the *Tatler*, that, whenever we see any thing divert an audience, either in tragedy or comedy, that strikes at the duties of civil life, or exposes what the best men in all ages have looked upon as sacred and inviolable, it is the certain sign of a profligate race of men, who are fallen from the virtue of their forefathers, and will be contemptible in the eyes of their posterity.—For my own part, I am shocked when I reflect on the wretched depravity of taste among the ladies, in these particulars, and on the indecency of their behaviour. A woman must surely be insensible to shame and modesty who can sit with satisfaction, while virgin innocence or plighted honour are made the butts of low wit and impious buffoonery; she must forget the dignity of her sex, and disclaim all pretensions to taste and delicacy.—The hero of a fashionable comedy, what is he, but a pretty fellow, who with great gallantry and politesse, very genteely cuckolds his friend, or debauches his friend's daughter? Now to hear a woman applaud such a character as this, is it not melancholy indeed?—If we look into the works of many of our dramatic writers, we shall find that the great end of their plays, is generally to ridicule the sober solid satisfactions of the married couple, and to laugh at, and despise every social duty.

Intrigue is plot, obscenity is wit.

S. JOHNSON.

And are such plays as these fit for women of character to appear at? It is a reflection on common sense to suppose it.—Decency, propriety, and decorum, all forbid it; and she who countenances plays of this immodest cast, by appearing at their performance, deserves, no doubt, the severest censure: nor, to say the truth, is it possible for a woman to give a stronger proof of her temper and complexion, than the choice she makes in her diversions; and certainly if she can sit three hours together, and attend to the luscious scenes, with which

some of our plays abound, she gives us all the reason in the world to suspect, that she indulges in the representation, and applauds it; and after her spirits have been thus raised, and all her softer passions set on fire, I should not at all wonder, if she should immediately fall an easy sacrifice to the artful solicitations, and importunities, of a sprightly and intriguing gallant; and as a French writer very appositely expresses it, directly put in practice those instructive lessons, with which the performance had just before furnished her. Human nature, we know, at best, is frail, is fallible; the severest virtue; will necessarily have its unguarded moments, even though we omit these artificial incitements, and adventitious provocatives.—If we lead ourselves into tempations, 'tis no wonder if our resolution fails us. Musick softens, company naturally awaknes the passions, the sculpture, imagery, and painting of the building, help to alarm; and when the dress, gestures, and discourse of the players, are all calculated with the same design, and tend to the very same point, it is easy to see the consequence:—The young fellows, I take it for granted, after such lively and spirited representations, generally adjourn to ———, or to the ———, to conclude the evening; and how many Lucretias, we should find among the ladies (or rather how few) I appeal to their own bosoms to determine.

But my female readers, I am apprehensive, will think me severe and unreasonable in these remonstrances, and in answer to this heavy charge, very probably complain, That if they are to shun the theatres, till the performance of a play, strictly chaste, farewell for ever to Drury-Lane, and Covent-Garden. A moment's reflection will convince them, that this would be far from being the case; since if all the women in London, of character and reputation, would but resolve to absent themselves from the play-houses, the very first time an indecent play is acted, I will venture to affirm, that obscenity would immediately be banished the stage. The managers, always studious to oblige the public, would then exhibit nothing but moral pieces, and would ever prefer a chaste drama and a full house, to an indecent play and an empty house. The thing speaks for itself, even though Garrick had not expressly told us so:—

> Ah! let not censure term our fate our choice,
> The stage but echoes back the public voice.

The drama's law, the drama's patrons give ;
For we that live to please, must please to live
Prologue on opening Drury Lane Theatre, 1747.

I lament the scarcity of modest plays, and am sorry to find, that so many of our dramatic writers have employed their talents to such unworthy purposes; however, theirs was the profit, and their's will be the punishment ; since surely, if there be any chosen curses, any hidden thunders, in the stores of heaven, red with uncommon wrath, they'll blsat the man, who has thus infamously prostituted his genius, to the services of vice and impiety :—But yet, though the generality of our plays are a scandal to the stage which admits them, some there are, though few, where virtue is dressed in agreeable colours, and decency and good manners proposed as worthy imitation.—At representations of this sort, may our theatres be crowded, and our actors applaud'd ;—may the ladies patronize the stage, when it is the school of virtue, and only discourage and discountenance it, when it becomes the mart of ribaldry, obscenity, and profaneness.

If our ladies are really what they would be thought, that is, if they are really virtuous, let me advise them, for their own characters and reputation, to put a stop to the abuse in question.—The season will soon advance in which the theatres will again be opened, and therefore decency and virtue must again be ridiculed, unless they kindly interpose in their behalf. It is evidently in their power to prevent these insults on innocence and modesty for the future ; and if they do not, their neglect is criminal ; they are accessaries in the enormity, and answerable for the effects, since, to connive at, is to abet.—The ladies, in their own persons, always compose a very considerable part of the audience : and how many gentlemen they carry with them, either directly or indirectly, the managers would learn, by dear-bought experience, were they to leave it. Now who sees not, that the consequence of this would necessarily be, that such plays alone would be acted, as are consistent with virtue or morality: at which every woman in the kingdom might appear with innocence, decency, and propriety ?

A nation's taste depends on you.
Perhaps a nation's virtue too.
O think how glorious 'twere to raise
A theatre to virtue's praise.
Where no indignant blush might rise,
Nor wit be taught to plead for vice ;
But every young attentive ear
Imbibe the precepts living there.

And every unexperienc'd breast
There feel it's own rude hints express'd,
And, waken'd by the glowing scene,
Unfold the worth that lurks within.

WHITEHEAD.

Why should I enlarge ?—Words cannot be necessary ? The thing carries its own evidence with it. We discover our approbation of a play, by being present at the performance of it, our dislike by neglecting it ; how shocking then is it to think, that the ladies themselves, instead of being the guardians of virtue, are the betrayers of it ; and that instead of shunning the playhouse, when an indecent play is acted, they then most crowd it.—I am loth to believe, that it is inclination or design that carries them thither, at such improper seasons, and would candidly charge it on thoughtless levity, and want of consideration : if this is the case, it will give me great pleasure that I have pointed out the mistake —Enough, I think, has been said, to prove that it is a mistake, and a mistake too, however lightly they may have hitherto considered it, of a most fatal tendency. It throws down all distinctions between what is becoming, and what is not so, and weakens the very foundations of shame and modesty.

If the ladies have any regard for the interests of decency and chastity, for themselves, or their reputation, let me prevail on them ever to avoid the theatres, where virtue is insulted, and female modesty derided ; let them no longer give a sanction to smut and ribaldry, or patronize, in so undisguised a manner, the cause of profane drollery, or abandoned impudence.—Let them exert themselves on this important occasion, with proper spirit and resolution, and endeavour at the removal of this national reproach. The evil, we see, is great, the greater will be their merit who reform it : the method is plain and easy, and to attempt it, is to succeed. Honour, fame, and reputation are all concerned, every thing dear and valuable to them, as women, is at stake.

Be persuaded then, ye fair, to employ the means, so evidently in your power, for reforming this reigning abuse, this public scandal ; and to the immortal honour of the women of the present age, may the ensuing winter of 1808, stand distinguished in British annals, as the glorious æra when obscenity was banished the public stage, when these rank weeds were rooted from the soil, where they had long flourished, and to the

eternal infamy of their abettors, long threatened the destruction of virtue, truth, and innocence.

'Tis yours this year to bid the reign commence
Of rescued nature, and reviving sense;
To chace the charms of sound, the pomp of show,
For useful mirth, and salutary woe:
Bid scenic virtue form the rising age,
And truth diffuse her radiance from the stage.

S. JOHNSON.

ORIGINAL NOTES ON SHAKSPEARE.

THE TEMPEST.

Act IV. Scene 3.

Iris. Thy banks with pionied and *twilled* brims,
Which spungy April, at thy hest, betrims
To make cold Nymphs chaste Crowns,

THIS trifling passage has produced many conjectures, and some of them very learned; Mr. Henley supports the old reading—Mr. Holt reads *tilled*, I think injudiciously, for ground, when tilled, is not likely to produce flowers. Mr. Steevens, with more ingenuity, reads *lillied*, and has admitted that word in his text; but I am surprised that he has taken no notice of the conjecture of his friend Johnson, who proposes to read

Thy pionied and tulip'd brims,

which is nearest to the old reading, in the trace of the letters, and bids fairest, in my opinion, to be the true one. Iris could not have chosen a more suitable companion for the peany, than the tulip; they are both shewy flowers, their leaves are of a similar texture; are cool to the touch; perfectly inodorous, and fit to make *chaste* chaplets for *cold* Nymphs.

MERRY WIVES OF WINDSOR.

Act. I. Scene 1.

SHALLOW—Ay that *we* do, and have done any time these hundred years.

I prefer the old reading that *I* do, &c.—as it is better nonsense and more in character.

Act I. Scene 1.

SLENDER—I hope upon familiarity will grow *more contempt*.

The old reading is *more content*—the amendment was made by Theobald, and is adapted by Malone and Steevens, I think injudiciously.

It was intended that Slender should blunder; but the

blunder lies in his miscalling the old saying of, *too much familiarity breeds contempt*, which he changes to *content*, the passage cited from Love's Labour's lost, but in support of the amendment, seems rather to confirm the old reading, as the blunders in both passages arise from the same cause, the mistaking for each other the words, contempt for content.

If Slender had said, that he hoped upon familiarity would grow more *contempt*, Sir Hugh would not have applauded it as a *fery discretion answer.*

Act 2.—Scene II.

Mrs. QUICKLY—She leads a very *frampold* life with him.

Steevens justly observes, that *frampold* means peevish, or froward—Ben Jonson gives the name of Lord Frampul to the whimsical and obstinate landlord of his *new Inn.*

Act 3.—Scene II.

FORD—I think I shall drink in pipe-wine with him first;
I'll make him dance.

Mr. Malone says, that the phrase, to drink in pipe-wine, appeared to him a strange one, till he read the following speech of King James the First, to his Parliament in 1604, "either, being old, have retained their first drunken—in liquor, &c."

But this speech of the King's, is evidently an allusion to the Latin sentence,

Quo semel est, imbuta recents, servabit odorem,
Testa diu.

and is not, in my opinion applicable to the present passage: we commonly say at this day, I will drink to you *in* port; I will pledge you *in* claret. Pipe-wine means literally, wine drunk out of the cask; but to make a man pipe, or set up his pipes, means in vulgar language, to make a man cry; the jest lies, as Steevens observes, in this play upon words. Ford says he will first make him pipe, and then dance to his own piping.

Act 3.—Scene III.

FORD—So, now uncape.

Steevens says, that Ford, at least thought he had Falstaff secure in the house, as in a bag, and therefore speaks of him, in terms applicable to a bag-fox, but in the very line preceding Ford says, we'll unkennel the fox, a term not applicable to a bag-fox.

POETRY.

THE DREAM.

TWAS on my couch I lay one night,
And sleep had all my senses bound;
When Fancy wing'd her sportive flight,
And play'd my listless frame around.

Methought that Rosa mild and kind,
Did haste my tender smiles to greet;
All trembling on my arm reclin'd
And spoke of love in whispers sweet.

A hundred times we softly swore
That our affection ne'er should sever;
But ev'ry hour should more and more,
Unite our mutual hearts together.

"And shall we never part" (she cried)
"As soft I sought her hand to press;
"Wilt thou not seek some fair beside,
"And share with her the kind caress.

"These eyes where melting raptures dwell,
"Will they not sometimes frown austere?
"Be prone to make the bosom swell,
"And cause to stream the bitter tear?

"For ah I've heard men faithless are,
"And oft the Virgin heart betray;
"A thousand gentle oaths they'll swear,
"Then fling those proffered oaths away.

"But shall we, shall we, never part,
"Nor shall I tax thee for a Rover;
"Wil't thou respect this loving heart,
"And ever prove the zealous lover."

Yes, yes! dear Girl, I softly said,
All true and faithful will I prove;
Then be not of thyself afraid,
Nor ever doubt my constant love.

With rapture then I seiz'd a kiss,
Therewith to seal my vows supreme;
When too enchanted with the bliss,
I woke, and lo! 'twas all a dream.

Liverpool, May, 1808 J. B—WD—N.

SONNET.

TO HOPE.

LED by thy beam, Fair Hope ! and comely mien,
Thy smile propitious, and thy mellow song,
Pleas'd do we rove Elysian bow'rs among,
Whilst Fancy gaily paints each distant scene.

Yet midst these sweets; there oft will intervene
Some cankering gloom, that doth to care belong,
Which whispers softly thro' the sportive throng,
That charms like thine, are but illusive seen.

But be they so—for tho' thy azur'd day
May be sometimes with murky shadows fraught,
Though under pleasure's golden reign we may
Sip too, perhaps, of Disappointment's draught,
Still, still, Enchantress ! light us on our way,
For Life without thee, is not worth a thought.

Liverpool. J. B—WD—N.

SATIRICAL LINES ON A TROUBLESOME AND OBNOXIOUS CHARACTER OF THE NAME OF *WALL*.

Hic Murus aheneus esto.

WILL SHAKESPEARE of old, for the pleasure of all,
Presented a Man, in the shape of a Wall :
Our landlord, alas !—on a different plan,
Has dressed up a *Wall*, in the shape of a Man !—
Of such rude materials, so heavy and thick,
With a heart of hard stone, and a facing of brick,
That 'tis plain from its blundering form and ill features,
'Twas built by a journeyman mason of Nature's :
And that spoil'd by its master's continued neglect,
It oppresses the land, it was meant to protect.
This Wall, this curs'd Wall, ever since it was raised,
With squabbles and quarrels the parish has teized ;
And its office thereby, it performs with precision,
For the use of a Wall, is to make a division.
Some folks will maintain, that no prospect is good,
But the varied expanse of plain, water, and wood :
Our hopes are confined, our taste is but small,
For we only request, to behold a *dead Wall !*
The trees on a Wall, they are pleasant to see,
Much more so to us, were *this Wall* on a tree :
And if to *exalt* him, would please Mr. J——,
Any tree in the parish, is much at his service.

SONNET TO HORATIUS.

I.

FAIN wou'd the muse the dulcet notes awake,
That long have slumber'd on her vagrant lyre;
Fain wou'd she to the mighty Ode aspire,
And with thy virtues cause the strings to shake:
But as upon the chords their rest they take,
Each stretch'd at length upon her magic wire;
Thou must HORATIUS wait and not require,
A simple bard to make the mountains quake!

II.

Still, "*perseverance will do much*," they say!
If so, I'll try my very utmost skill
To tune a *worthy* and *harmonious* lay;—
But ah! I fear 'tis vain!—for at the rill
Of CASTALY I never drank!—nor climb'd the hill
Where Inspiration holds her witching sway!

Hertford-street, April 1808. J. G.

ODE TO FAME.

Let one small sprig of bays around my head
Bloom whilst I live, and point me out when dead.

CHURCHILL.

O Thou, who rose from earth,
When scarcely she had birth,
And first in numbers sweet whisper'd the passing storm,
Till gathering strength on wings of wind,
Scorning the narrow bounds assigned,
You rode sublime in air a more than angel form.

What regions then thou, Goddess, past,
Is secret still, and so shall last;
For how can mortal lyres unfold
What thou, O Fame, hast never told.

Ages fled, to thee unknown,
Who shall the unlumin'd page explore?
Bright at length thy glory shone,
And bade the astonish'd world adore.
Fir'd by thy love on Attic ground,
A race excell'd in arms and peace;
The barbarous nations bow'd around,
And earth beheld thee fix'd in Greece.

There thy martial notes repeating,
The Macedonian heard thy heavenly voice,
And oft in thought the glorious nations meeting,
Fir'd his ardent soul, and plac'd on thee his choice.

Around he burst with matchless force,
Thou following where he led the course,
Thro' ruin'd realms, and fields of mangled dead;
And when, from forth the Granic flood,
Firm on the hostile banks he stood,
In form of Jove's own bird, perch'd on the hero's head.

Persia saw, and back recoil'd,
Her coward soul was seiz'd with dread;
Her numbers broke, her mightiest foil'd,
Dastard Persia saw, and fled.

Now o'er the eastern powers enthron'd,
The conquer'd world his empire own,
The victor army bow'd, and kiss'd the iron rod;
One only man stood undefil'd,
The rest with rapture shouted wild,
A God! A God!

Such are the glories, power divine,
Which thy enchanting sounds impart;
Be thy more peaceful pleasures mine,
For they have won my glowing heart.

If nought of watchful industry,
Nor study still intent on thee,
Can win thy smile to bless my humble scene;
By all the wreaths thou hast bestow'd,
Instruct me how thou may'st be woo'd,
And crown my youthful brow with laurels ever green.

L.

EPILOGUE

TO THE NEW COMEDY OF "THE WORLD!"

Spoken by Mr. Elliston.

The scene is closed—and now a pause ensues
Before your verdict saves or damns the muse;
An awful pause! for which of you can hear
That verdict given, and not turn pale with fear.

When from yon roof the cloth of green shall fall,
Which from your sight divides us, surely all
Must feel their brows with Terror's dews impearl'd
To see the curtain closed upon the *World!*
Yes, ladies, yes, my blood runs cold to say,
Perhaps, some few short moments roll'd away,
Perhaps those words, those dreadful words may rend
Your ears and ours—*the World is at an end!*
How shall I ward its fate? Oh! deign to hear,
Ye lovely nymphs! my suit with favouring ear;
Far from your graceful breasts be censure hurl'd,
'Twould shock us all to hear YOU *damn the World.*
The *World*, the adoring *World*, which joys to view
Its brightest gems and sweetest flowers in YOU.
Ye thrifty fathers, who would gladly shun
The dread expences of a travelling son,
Now clear your brows, and be your purses furl'd,
Here, for six shillings, all *may see the World!*
And you, ye dashing dames! whose ruling passion
Is to collect at routs the mobs of fashion,
And see all London in your chambers cramm'd,
Crush'd, crowded, squeezed, squash'd, jolted, jostled, jamm'd
When beau to belle, and belle to beau opposes,
The war of elbows, and the shock of noses:
Where none can tell (so close their union's grown)
Which is his neighbour's nob, or which his own
Oh! if a crowd's your wish, to Drury-lane,
Drive—nightly drive—nor fear to drive in vain;
While our play lives: behold your proper sphere!
For, rest assured, you'll say the *World* is here.
You all no doubt, have often sought to view
In Fancy's glass what the *World* thinks of *you*;
But now we'd know from Gallery, Boxes, Pit,
Not what it thinks of you, but what *you* think of it.
If o'er your bosoms self-love holds its sway,
You'll surely show some mercy to this play;
Repressing hiss and hoot, and cough and groan,
For know this drama's fate involves your own.
Then while applause our anxious doubts dispels,
Applaud, ye beaus! make them applaud, ye belles,
For if with frowning faces now we sever,
We all to-night shall *leave the World for ever.*

THE LONDON THEATRES.

DRURY LANE.

MAY.

2. [Mr. BANNISTER's Night.] Heir at Law. Dick Dowlass, Mr. Russel; Lady Duberly. Mrs. Sparks; Caroline, Miss Boyce. Cicely Homespun (1st time) Mrs. Jordan. Silvester Daggerwood. Minor. Mrs. Cole, (1st time) Mr. Mathews.

3. THE JEW OF MOGODORE. (1st time). The Characters, by Messrs. Braham, Dowton, Johnstone, Kelly, Holland, Raymond, Penley, Smith, Ray, Miller; Mrs. Mountain, Mrs. Bland. Signora Storace. Fortune's Frolic.

4. 5. Ib Caractacus.

6. World. Ib.

7. Jew of Mogodore. Ib.

9. [Mr. BRAHAM's Night.] Wife of Two Husbands. Count Belfior, (1st time) Mr. Siddons; Theodore, with three new songs, composed by Mr. Bishop, Mr. Braham, Hunter of the Alps. Rosalvi, Mr. Siddons; Juan (with additional songs) Mr. Braham; Helen, Mrs. H. Siddons. Genevieve (1st time and for that night only) Signora S orace.

10. Jew of Mogodore. Devil to pay.

11. [Mr. D'Egville's Night.] Honeymoon. A new grand *scena* by Mad. Catalani. La Fete Chinoise, by the dancers from the Opera House. Caractacus.

12. [Miss DUNCAN's Night.) Never acted here. Which is the Man? Lord Sparkle, Mr. De Camp; Fitzherbert, Mr. Powell; Beauchamp, Mr. Elliston; Belville, Mr. Holland; Pendragon, Mr. Bannister. Julia, Mrs. H. Siddons; Miss Pendragon, Miss Mellon; Clarinda, Mrs. Harlowe; Lady Bell Bloomer, Miss Duncan. A comic sketch, written for the occasion, called the New Actress, recited by Miss Duncan. The Purse. Highland Reel. [never acted here] M'Gilpin, Mr. Dowton; Charley, Mr. De Camp; Sandy, Mr. Gibbon; Shelty, Mr. Mathews. Fanny, Mrs. Bland; Moggy Miss Duncan.

13. World—Caractacus.

14. Jew of Mogodore—Three Weeks after Marriage.

16. [Mr. ELLISTON's Night.] Much Ado about Nothing. Edgar and Emmeline, (not acted for 13 years, and compressed into one act.) Edgar, Mr. Elliston; Florimond, Mr. Russell; Emmeline, Miss Duncan; Elfina, Mrs. Mathews. Grotilla, Miss Kelly. Tekeli. Tekeli, Mr. Elliston.

17. World—Caractacus.

18. [Mrs. MOUNTAIN's Night.] Travellers. A Scotch Pastoral, called Jamie and Anna. The music by Mr. Reeve. Blue Devils.

19. World—Ella Rosenberg

20. Ka s—Caractacus.

21. Inconstant—Ma or of Garrat.

23. [Mr. JOHNSTONE's Night.] False Alarms. Sylvester Daggerwood. Irishman in Italy, (compressed from False and True)

Benini, Mr. Dowton; Caliari, Mr. Raymond; Florenzi, Mr. Putnam; Lealto, Mr. De Camp; Juliana, Miss Boyce; Vateria, Mrs. Sparks; Janetta, Mrs. Bland.

24. World—Ella Rosenberg.

25. [Benefit of Messrs. PALMER and WELSH.] Wife of Two Husbands. Blue Devils. Devil to Pay.

26. [Miss POPE's *last Benefit*, and LAST APPEARANCE on the stage] Heir at Law. Lady Duberly, (1st time) Miss Pope. A Farewell Address, by Miss Pope. Edgar and Emmeline. Florimonde, Mr. De Camp. Caractacus.

27. [Benefit of Mr. SPRING, box-keeper.] First Love. Lord Sensitive, Mr. Elliston; Frederick Mowbray, Mr. De Camp; Billy Bustler, Mr. Mathews; Mrs. Wrangle, Mrs. Harlowe. The Millers. (a dance) Mrs. Wiggins, (never acted here.) Peeping Tom. Mayor, Mr. Penley; Crazy, Mr. Dowton.

The JEW of MOCODORE is an Opera by the veteran Cumberland, of which we are sorry we must observe that it affords another melancholy proof of the decay of his dramatic talent. Our old friend the *Jew* in the comedy of that name is transported to Arabia, to repeat his benevolent acts and self-eulogies. It is a *twice-told tale*, in the repetition of which no skill or variety is shewn to recommend it to attention. The materials are slight, as the following short sketch of the Fable will discover; and but for the numerous sentiments with which the piece abounds, and which no writer can turn with a better grace than Mr. Cumberland; and some very pleasing music by Kelly, the Opera would have died with the fall of the curtain on the first night.

Selim - - - - - - - -	Mr Holland.
Hassan - - - - - - - -	Mr. Kelly.
Prince Giovan - - - -	Mr. Braham.
Abdallobad - - - - -	Mr. Raymond.
Nadan, the Jew - - - -	Mr. Dowton.
Mardochee - - - - - -	Mr. Penley.
Zelma - - - - - - - -	Mrs Mountain.
Mammora - - - - - -	Signora Storace.
Brigida - - - - - - -	Mrs. Bland.

FABLE.

A Sicilian galley having on board *Prince Giovan* and *Zelma*, the favourite mistress of *Muley Selim*, is wrecked on the Arabian coast, where the passengers and crew are seized by the natives, and sold for slaves, to a rich and benevolent Jew, named *Nadan*, who purchases them, with the intention of restoring them to liberty and their friends. In this situation *Muley Selim* sees, and recognizes *Zelma*, whom he supposed lost to him for ever; and, notwithstanding the certainty of being exposed to his father's severest displeasure, he determines to make her his bride. In the mean time, the news reaches him of the death of his father, and a mutiny having broken out among his black troops, he immediately takes the field, quells the mutiny, and returning in triumph, makes the beautiful *Zelma* partner of his throne.

On the 26th Miss Pope took her final leave of a stage of which she had been an ornament for more than half a century. She played for the first and last time, *Lady Duberly* in the Heir at Law, and at the conclusion of the play spoke a *farewell address* in the character

of Audrey. She retired amidst as loud applause as ever shook the walls of this magnificent theatre.

Miss Pope made her first appearance on the stage at a very early age, having performed, when a child, the characters of the fine Lady, in "Lethe," "Miss in her Teens," and in "Lilliput," Mrs. Cibber's "Oracle," &c. Her first regular appearance was in Corinna. (The Confederacy) Sept. 27, 1759, when she was received with universal applause. On the second night of her performing the character, Mrs. Clive called her into the green-room, before she went on the stage, and said to her, "My dear Pope" (which was a very tender appellation to come from that lady) "you played particularly well on Saturday night as a young actress; now take from me a piece of advice, which I would have every beginner attend to; you acted with great and deserved approbation, but to-nigbt you must endeavour to act *better*, and expect to receive *less* applause; for if you let your young heart be too sanguine, and rest on the caprice of public commendation or praise, and find yourself disappointed, you will foolishly let it damp your spirits, and you will sink beneath yourself. Therefore take my advice for your proceeding on the stage. The violent thunder of applause last Saturday on your first appearance, was not all deserved; it was only benevolently bestowed to give you the pleasing information that they were well delighted, and that you had their warmest wishes that you would, hereafter merit the kindness they bestowed on you."—Her advice, well worthy the attention of every young performer, was not ill bestowed; Miss Pope continued her exertions, and improved in public favour: she was the original "Polly Honeycomb," and her rising reputation, together with Mrs. Kennedy's admirable performance of Mrs. Honeycomb, established that piece. She succeeded Mrs. Clive in several of her characters, particularly Nell, (Devil to Pay) Jobson by Mr. Love, in which she added to her fame, notwithstanding the merit of her predecessor.

COVENT-GARDEN.

MAY.

2. Hamlet—Harlequin and Mother Goose.

3. [Mr. COOKE's night.] BONDUCA, Queen of the Ancient Britons, (revived); as altered by G. Colman the elder. The overture, marches, and appropriate act symphonies, composed by W. Ware. The prologue, written by Garrick on the revival of the play, spoken by Mr. Cooke. Antient Britons: Caratach, Mr. Cooke; Hengo, Miss M. Bristow; Bonduca, Mrs. St. Leger; 1st daughter, Mrs. H. Johnston; 2nd daughter, Miss Bristow. Mador, (chief of the Druids) Mr. Chapman; principal bards, Messrs. Incledon, Bellamy, Taylor, &c. Romans: Antoninus, Mr. Murray; Pennius, Mr. C. Kemble; Petillius, Mr. Pope; Junius, Mr. Brunton; Judas, Mr. Mundea. We Fly by Night.

4. Man of the World—Highland Laddie—Tom Thumb.

5. Bonduca—Who Wins?

6. Tempest. Mirauda, Miss Bolton. Review.

7. Fashionable Lover—Who Wins?

9. Hamlet—Harlequin and Mother Goose.

MAY.

10. Man of the World—Tom Thumb. King Arthur, Mr. Dowton. N. B. This night was intended for Mr. Incledon's benefit, which was postponed on account of his hoarseness.

11. [Miss SMITH's night.] Macbeth. Lady Macbeth, Miss Smith. Lock and Key.

12. Henry IV. part I.—Who Wins? N. B. Intended for Mr. Munden's benefit who was seized with indisposition.

13. Wheel of Fortune—Follies of a Day.

14. Man of the World—Highland Laddie—Peeping Tom.

16. Richard III.—Harlequin and Mother Goose.

17. [Mr. FAWCITT's night.] Pizarro—Blind Boy.

18. [Mr. C. KEMBLE's night.] King Lear. Lear, Mr. Kemble, (1st time these eight years) Kent, (1st time) Mr. Cooke; Gloster, Mr. Murray; Edgar, Mr. C. Kemble; Edmund, Mr. Brunton; Oswald, Mr. Farley; Goneril, Mrs. Humphries; Regan, Mrs. St. Leger; Cordelia, Miss Smith. An interlude (1st time) called the DAY AFTER THE WEDDING; or, a *Wife's first Lesson.* Characters by Messrs. C. Kemble, Claremont, Davenport; Mrs. C. Kemble, Mrs. Emery. Raymond and Agnes. Baptiste, Mr. Grimaldi; Agnes, Miss Adams.

19. [Mrs. DICKONS's night.] Two Faces under a Hood. A musical pasticcio. Raising the Wind.

20. Man of the World. Highland Laddie—Tom Thumb.

21. [Mr. POPE's night.] Revenge—Love à la Mode. Sir Callaghan O'Brallaghan (1st time and for that night only) Mr. Pope.

23. King Lear—Harlequin and Mother Goose

24. [Mrs. C. Kemble's night.] MATCH MAKING; or, 'Tis a Wise Child that knows its own Father. [never acted] Characters, by Messrs. Cooke, Blanchard, Brunton, Jones, C. Kemble, Liston, Thompson; Miss Smith, Mrs. H. Johnston, Mrs. Davenport, Mrs. C. Kemble, Miss Norton. Miss Logan, Mrs. Emery. Personation. Blind Boy.

25. [Mr. BELLAMY's night.] English Fleet. Valentine, Mr. Bellamy; Katharine, Mrs. Dickons. Irishman in London. Murtoch, by a Gentleman, his 1st appearance on any stage.

26. King Lear—Raymond and Agnes.

27. [Mr. JONES's night.] Way to get Married. Caustick, Mr. Oxberry; Tangent, Mr. Jones. Blind-Boy.

BONDUCA was revived with the ntmost care and splendour for the benefit of Mr. Cooke: but its attraction by no means equalled the expectation of the Manager. *Bonduca* has fine parts and passages, and there is a characterestic wildness in the incidents that pleases the imagination; but, besides that the rough patriotism of *Caratach* has been enlarged upon and rendered more grateful to the public, in the *Rollas* and numerous pantomimic and melo-dramatic extravaganzas of the present day, the manners and humour are certainly obsolete. Though the piece had all the advantages of good acting, appropriate scenery, and spectacle, it was laid aside after the second night.

18. LEAR. As Kemble cannot naturally assume the debility of old age, his *Lear* never was, and never will be, a fine performance. What consummate art can do he certainly effects, but the labour is throughout so apparent, that the pathos of this divine Tragedy is totally smothered. In the *Curse* he has great merit, but even here,

you perceive the Actor and not *Lear*. We see the train that is laid for explosion, and are not much surprised at the result. Still as we have nothing better, rather than so noble a Tragedy should be lost to the stage, we must rest satisfied with this defective exhibition. Cooke's Kent is a masterly performance, and C. Kemble's *Edgar* is the best we have had since Holman. The Ladies who represent the "*Pelican* daughters" need not heighten, as they do, the colouring laid on by Shakspeare. They are surely sufficiently odious.

The *Day after the Wedding*, which succeeded the Tragedy of *Lear*, is a little piece from the French, translated we presume by Mr. C. Kemble. The audience were perfectly satisfied when the curtain dropped.

MATCH-MAKING, or *'Tis a Wise Child that knows its own Father*, is evidently from the same School, and possesses about the same *quantum* of Merit.

SADLERS WELLS.

This most elegant and most deservedly popular of all the summer theatres opened on Easter Monday, with an excellent company, and a succession of entertainments which kept the audience in good humour and constant admiration till the dropping of the curtain. Mr. C. Dibdin has exercised his pen and ingenuity with admirable success, and the composer, the scene-painter, and the mechanist have most ably assisted his inventions. The theatre, before so neatly embellished, has received fresh ornaments, and several new performers are introduced to public notice, who promise to add to the attractions of this delightful summer retreat. Mr. Rees, jun. has considerable merit; and the fine voice and comic talents, of Mr. Smith, (of Drury Lane) with the interesting performances of Mrs. C. Dibdin, and the matchless exertions of Grimaldi, assisted by Messrs. Hartland, Ridgeway, Miss Jellet (a new Columbine) and other performers, all excellent in their line, cannot but preserve the superiority which Sadlers Wells has so long maintained over its unequal competitors.

The present performances are a comic burletta dance called the *Flitch*; a comic pantomime, entitled *Thirty Thousand*; or, *Harlequin's Lottery*; and a new melo-dramatic romance, called the *White Witch*; or, the *Cataract of Amazonia*. The latter piece is equal, (which is saying a great deal,) to the best of the preceding *spectacles* for which this theatre has been so highly distinguished. The scenery is uncommonly striking, and the effect of the "*grand cataract* opening to the palace of the aquatic spirit," is beyond all description. The house was crowded, and the audience testified their satisfaction by incessant plaudits.

COUNTRY THEATRES.

Theatre Royal, LIVERPOOL.—This theatre opened for the season on the 3rd of May, with an excellent regular company, strengthened by the powerful aid of Mr. Young, and Mrs. Litchfield, each engaged for a certain number of nights. The company consists of Messrs. Banks, Grant, Terry, Rae, (late of the Haymarket) Smith, who was so well received this season at Drury Lane, in Lorenzo, in the *Cabinet*, Gibbon, Turpin, Hollingsworth (formerly of Drury-

late) Entwisle, Jones, Wright, Howell, D. Grant, Middleton, Moreton, Macklin, Tayleure, Andrews. Mrs. Weston, Mrs. Baster, Miss Grant, Mrs. Smith, (late Miss Stephens) Miss Larkman, Mrs. Turpin, Mrs. Tayleure, Mrs. Moreton, Mrs. Grant, Mrs. Middleton. Mr. Young and Mrs. Litchfield have appeared together in the following characters. The Stranger and Mrs. Haller; Don Felix and Violante; Rolla and Elvira; Penruddock and Emily Tempest; Macbeth and Lady Macbeth; Lothair and Adelgitha (three times); Othello and Emilia; George Barnwell and Millwood, &c. Mr. Knight has yet performed but once, viz. Nipperkin in the Rival Soldiers. We expect several of the principal London actors at the close of the winter Theatres.

Theatre Royal, NEWCASTLE UPON TYNE.—I am sorry so noble an entertainment as that of the stage, which, in this town until the last season, has ever been patronized by people of the best understanding, should now begin to excite disgust, instead of affording pleasure and to rouse our indignation, in lieu of yielding us amusement; but when we are every night saluted with a wretched company, stalking through a badly selected piece, and giving a vulgar and false pronunciation to almost every word; when our ears are incessantly galled by the *necessary* bawling of the prompter and various other daring outrages; such a transformation of the "Epitome of Men and Manners," is not at all to be wondered at. This, to its greatest extent, I aver, has been actually the case at our Theatre, during the whole of the last season, which has just closed. I will forbear pressing too much against this "*tottering Wall*," and will therefore be as brief in my strictures as possible. Mr. Huddart as the Hero, in Tragedy, certainly deserves *some* praise—he performs two or three characters particularly well—his comedy is bad in the extreme, but his *Octavian* is perhaps inimitable; yet this *solitary* instance of excellence cannot consummate his profession—it does not act as a talisman to preserve him from our censure. Mr. Harley pays strict attention to his business, and if not a great, is a very useful performer; he has however many peculiarities which will ever prevent him from being an universal favorite. Mr. Fawcett in a certain line, would rank high in merit, but the round of characters he is placed in, is too versatile for his powers. Mr. Lancaster is the *Buffo or Merry Andrew* of the corps, in every character *he launches beyond all bounds* into Buffoonery and ridiculous Facemaking. Miss Macauley is an actress of great pathos, but like Fawcett, her talent is unluckily confined to one line of characters, in which however she is inimitable. Miss Birchall is unable to give consequence to any character. Miss Simpson received so much applause in the *Blind Boy, Umba*, &c. that she soon fell into that gross fault of *playing too much to the audience*. Mrs. Loveday—Among the scarcity of performers of antiquated virgins, this lady may be ranked above mediocrity. Miss Grayson, this lady seized with the Thespian mania, and no longer relishing private life, flew to condole with *the Mourning Bride*, in which character, she made her *coup d'essai* as an actress—She likewise had a stroke of the Catalani mania, but whether she intended her song for the "Old Woman of Eighty" (as sung by Mr. Woodward) or the "Little old Woman cut Shorter" (as sung by Mrs. Loveday) we are at a loss to determine. Miss S. Booth, as a

dancer, deserves my warmest encomiums. Messrs. Remington, Loveday, Bennett, Flowerdew, Kettilby, Woodward, Halliwell, Shaw, Pitt, Parsons, Bullock, &c. and Messdms. Booth, Halloway, Cook, Remington, Fawcett, Lancaster, Shaw, Beynon, &c. are such as are to be found at all provincial theatres, and who, though peradventure useful, are by no means ornamental. I apprehend when Mr. M'Cready sent us this company, he flattered himself the Inhabitants of Newcastle would countenance them as Roscii with which they had recently been so much amused, but I dare say, 'ere this, he is sufficiently convinced of the contrary.—Empty Bones and Benches would not fill his *Bank-Book*. Mr. Huddart was Deputy Manager, in the absence of Mr. M'Cready and his *sagacity* in that department has been conspicuously displayed by his opening the Theatre generally five times a week—this was being "Penny wise and Pound foolish" for whilst he was saving at the *Tap* he was losing at the *Bunghole*. I will now conclude by remarking, that throughout this account it has been my study "nothing to extenuate, nor set down aught in malice" but I trust I have rendered a few individuals the merited reward of their deserts, and I am perfectly aware that Mr. M'Cready and his *boasted* Company cannot possibly extend the popularity of their insignificance here, notwithstanding their being *favored* with the contempt of an highly insulted Public.

Newcastle, 3rd. May, 1808. CANDIDUS.

DUBLIN THEATRICAL EXTRAORDINARY. "Mr. Conductor, I send you a Curious Play-Bill, which has excited much Conversation, and no small merriment in this Capital. You will at once perceive that "more is meant than meets the ear," but I doubt not, many of your readers are in possession of a *key* to the secret. and, looking upon it as a dramatic *treasure*, I think you will have no objection to give it a place in your *Cabinet*.

Your's, &c. MUM.

THEATRE ROYAL.

MR. HOLMAN'S *second* BENEFIT.

On Saturday the 4th of June, 1808,
Will be presented
The Grand Serio-comic Spectacle called the

SCENIC TYRANT,

(Written by I. Sweeny, Esq. Barrister at Law.)

Mustybeau, *(the reigning Sultan.)*	Mr. Holman.
Bantamstrut, *(Grand Vizier,)*	Mr. H. Johnston.
Mandreg,	Mr. King.
Elfi Cringer,	Mr. Gordon.
Ali Sorrymug,	Mr. Fullam.
Train-bearer to Mustybeau,	Master M'Culloch.

Turks, Messrs. N. Jones and Radcliff.

Clarissima Celestina, *(reigning Sultana,)*	Mrs. Edwin.
Waiting Woman,	Miss Walstein.

Slaves by the rest of the Company.

End of the Play,
A PAS SEUL,
By Mons. St. PIERRE,
To the Tune of "*Kit in a Curricle*;" or "*De Irish Guinea for me.*"

And a favourite Hornpipe,
By Mr. Jerry BARRETT, *(first time,)*
To the Tune of "*Money is your Friend.*"

A NEW SONG (composed by Sir J. Stevenson) called
"*Braham's Ghost; or, The Substance and Shadow,*"
By Mr. PHILLIPS.

The Admired (Parody) Duet of
"*Together let us Gull the PATS!*"
By Mr. and Mrs. T. COOKE;

After which the Band will perform a *Solemn Dirge* called
"*The Death of* WALLTER, *(who suffered for NOTE STEALING,*")
Composed by Mr. T. COOKE!

In the course of the Evening the following Recitations:
"*The dam'd Poet; or, Love sounds the Alarm,*"
By Mr. TALBOT,
His first appearance this *Season!*

And Mr. Canning's Admired Tale of
"*The Needy Knife Grinder,*"
With appropriate Accompaniments and *Imitations,*
By Mr. H. JOHNSTON.

To which will be added, a Farce written expressly for the Occasion,
By Miss OWENSON, called
THE DUBLIN DUPES;
OR
THE LONDON OUTCAST.

Nincom	Mr. F. E. Jones.
(His first Appearance here these Six Months)	
The Four Characters of Vox, Preterea, Nihil and *Splitear*	Mr. Holman
Jerry Jackall *(First Time in* PUBLIC*)*	Mr. M'Nally.
Frequent	Mr. N. Jones.
Timothy Grin	Mr. Gordon.
Jordana and the Widow Wilefull	Mrs. Edwin.
Mrs. Winterbottom	Mrs. Hitchcock.

WE, the Undersigned, do promise to pay the respective Sums annexed to our Names (in Addition to the Reward already advertised) to any Person who shall, within Six Calendar Months, give such Information as may lead to a Discovery of the Author or Authors of the late malicious Forgery, purporting to be a Change of Entertainments for the Benefit of Mrs. EDWIN:—

J. G. Holman	£5	13	9	*N. Jones*	£50	0	0
George Good	20	0	0	*Michael Fullans*	0	4	8½
John Byrne,	113	15	0	*C. Radcliffe,*	68	5	0

LITERARY INTELLIGENCE.

Works recently published, in the press, or in preparation.

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TRAVELS, &c.—Travels in Turkey, Italy, and Russia, during the years 1804, 5, and 6, with an account of the new settlement of Odessa, in the Black Sea, and of the Trade of Turkey. The Cambrian Traveller's Guide and Pocket Companion, containing the collected information of the most authentic writers relating to the principality, and part of the adjoining Counties of England, by George Nicholson. Travels in Asia and Africa, by the late Abraham Parsons, Esq. Consul and Factor-Marine at Scanderoon. A Journal from Bengal to England, through the Northern part of India, &c. by G. Forster.

POETRY.—The White Doe, or the Fate of the Nortons. A Dissertation on Metrical Pauses, and the due construction and proper manner of reading Latin Heroic Verses, by James Pickbourn. The Burniad, an Epistle to a Lady in the manner of Burns, with Poetic Miscellanies, by J. H. Kenny. The Crusaders, or the Minstrels of Acre. Poems, by Matilda Betham. The Universe, by H. Baker. F. R. S. F. S. A. with notes, by A. Crocker. The Warrior's Return, and other Poems, by Mrs. Opie. The Georgics of Vigil, translated into blank verse, by James R. Deane. L. L. B. a translation of Boileau's Satires, with some account of his Life and Writings. Poetical Tales, founded on facts, by M. Savory.

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